DOCUMENT RESUME

ED 051 153

SP 007 203

TITLE	Curriculum Guide, English for Grades VI-IX.
INSTITUTION	Boston Public Schools, Mass.
PUB DATE	70
NOTE	307p.; School Document No. 2-1970
AVAILABLE FROM	Boston School Committee, 15 Beacon Street, Boston, Mass. 02108 ($3.75, check payable to The City of Boston)
EDRS PRICE	EDRS Price MF-$0.65 HC-$13.16
DESCRIPTORS	Composition (Literary), *Curriculum Guides, *English Curriculum, English Literature, Grade 6, Grade 7, Grade 8, Grade 9, *Intermediate Grades, *Junior High Schools, Language Instruction, *Middle Schools

ABSTRACT

GRADES OR AGES: Grades 6-9. SUBJECT MATTER: English. ORGANIZATION AND PHYSICAL APPEARANCE: The guide has three main sections dealing with language, literature, and composition with the following sub-sections: 1) language--introduction, grade 6, grade 7, grade 8, grade 9, chronology, bibliography, spelling, listening skills; 2) literature--overview and teaching techniques, grade 6, grade 7, grade 8, grade 9, choral speaking; and 3) composition. The guide is mimeographed and spiral-bound with a soft cover. OBJECTIVES AND ACTIVITIES: Objectives are listed for the various topics. Suggested classroom activities and student enrichment activities are included in the text. INSTRUCTIONAL MATERIALS: References to texts and materials are given at the end of some sub-sections. There is also a bibliography, and a list of suggested texts for composition. STUDENT ASSESSMENT: The section on composition includes a brief description of evaluation techniques for the teacher. (MBM)

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CURRICULUM GUIDE

ENGLISH

for

GRADES VI - IX

BOSTONIA CONDITA AD 1630.

A PUBLICATION OF THE BOSTON PUBLIC SCHOOLS

WILLIAM H. OHRENBERGER, SUPERINTENDENT

SP007203

SCHOOL DOCUMENT NO. 2 - 1970

ED021123

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In School Committee
December 1, 1969

ORDERED, That the Curriculum Guide - English - Grades VI-IX, be adopted and that 1,000 copies be printed as School Document No. 2, 1970.

Attest:
EDWARD J. WINTER
Secretary

Document No. 2, 1970

CURRICULUM GUIDE - ENGLISH

GRADES VI, VII, VIII, IX

prepared under the direction of

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PHILOSOPHY

This curriculum guide is another step forward in the constant effort to meet the needs of our pupils, teachers, and the changing times. Its preparation involved the talents and high professional competence of many experienced teachers, as well as supervisory and administrative personnel.

The suggestions it makes regarding scope and sequence of subject matter and teaching procedures are the product of carefully considered judgments as to what pupils should learn in certain areas and how best to present the material. This provides some degree of constancy, validity, and practicality to the learning-teaching process. Further, it protects the people's right to know what is being taught in the public schools of this city.

However, this necessary and desirable structuring does not militate in any way against the flexibility of the curriculum guide. Working around the skeletal core provided by this guide, enthusiastic and ingenious teachers will use their creativity to both adapt and expand its contents. Only thus can pupils possessing a broad range of abilities and capabilities be challenged.

The effectiveness of this curriculum guide, as that of any other tool, will depend upon the skill of the user. It is to be hoped that all teachers will make it a vital part of the educational equipment they use daily, and assume a degree of personal responsibility for its evaluation and revision. From this constant refinement, on a broad base, there will evolve a curriculum of superior quality and ever increasing usefulness to the teachers it guides in the effective instruction of all pupils.

William H Ohrenberger

WILLIAM H. OHRENBERGER
Superintendent

ACKNOWLEDGMENTS

A number of individuals provided valuable assistance and advice in preparing this curriculum guide. Many of these people worked closely with the members of the English Curriculum Team. Others gave generously of their time with advice through correspondence with team members or the staff in the Department of Curriculum Development. To all who rendered assistance we owe a debt of gratitude for their contributions. It is a particular pleasure to acknowledge:

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  Oregon English Curriculum Project
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  Boston State College
Boston Public Library Staff
Margaret Brown, Librarian, Boston Public Schools
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New England Association of Teachers of English,
  Executive Board
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  Cambridge Public Schools
Elizabeth Scannell, Librarian, Administration Library,
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Senior High School English Council, Boston Public
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Marion Steet, "T.V. Teacher of Linguistics,"
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6

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We wish to thank the publishing houses and education media concerns for the assistance and materials supplied to the team.

In addition, we are grateful to the students and faculty of the William Barton Rogers, the Oliver Wendell Holmes and the Solomon Lewenberg Junior High Schools for their suggestions, contributions and evaluation of material.

TABLE OF CONTENTS

Philosophy iv

Acknowledgments v

Foreword viii

To the Teacher ix

Concerning Suggested Texts x

Introduction to the Study of Language - VI - VII - VIII - IX xii

Grade VI - Language 1

Grade VII - Language 33

Grade VIII - Language 67

Grade IX - Language 111

Chronology - The Study of Language 129

Bibliography - The Study of Language 139

Spelling VI - IX 143

Listening Skills VI - IX 144

Literature - Overview and Teaching Techniques 145

Literature - Grade VI 149

Literature - Grade VII 163

Literature - Grade VIII 183

Literature - Grade IX 195

Choral Speaking VI - IX 221

Composition VI - IX 227

Foreword

This study guide is based upon the belief that language is a vital, dynamic, uniquely human form of communication. It has been and is the indispensable factor in man's development as a social, moral, and intellectual being. Any course of study in English should, therefore, equip the student with the linguistic knowledge necessary to participate effectively in modern society.

The student in the middle school is experiencing one of the most difficult phases of life, physically, emotionally, socially, and intellectually. He has left the security of the elementary school to enter this vague transitional period in which he must explore, experiment, and try to discover his way into an adult society. This English curriculum guide attempts to capitalize on these adolescent characteristics to meet the student's needs.

Any course of study must gear itself to the nature of the student. This particular curriculum encourages the student to explore, discover, and experiment with his language to help him in his initial efforts to adjust to and cope with the adult world.

TO THE TEACHER

The English program in the Junior High School and the Middle School is based on a concept so old that it is new; that the curriculum should fit the student. The student's command of reading, writing, listening, and speaking skills must always be the dominant factor in deciding what to teach, when to teach it, and the techniques in teaching it.

With this concept in mind, the committee has provided a flexible structure with sufficient options to accommodate the slowest and the most gifted of students. The judicious choice and use of alternative materials from the suggested and supplementary lists in meeting the additional needs of the students is left to the wisdom and discretion of the teacher.

The teacher must accept the fact that he cannot adhere to a fixed or rigid schedule nor can this committee prescribe such a schedule. On the other hand, this committee must and does require minimum standards of achievement and, teachers must see that their students meet these requirements.

The objectives set forth in this document are to be considered as the minimum standard. A teacher, for example, should never feel that he cannot refine a skill, heighten a perception, provide a greater insight, or meet further objectives because he will be impinging on the province of next year's teacher. The teacher must always be prepared to enrich, develop, and expand this material as the individual talents of the students dictate.

In meeting the objectives in this curriculum guide, it is expected that the student develop his mind more than his memory. Therefore, the inductive method will be used unless, after careful examination and reexamination, it is decided that a particular objective cannot be met using the inductive approach.

For the sake of new teachers, the following suggestions are made:

1. Make use of diagnostic tests.
2. Set specific objectives in each lesson.
3. Make the student aware of the objective (s) to be met and the criteria to be met for evaluation.
4. Provide variety in daily and weekly planning.
5. Integrate the language, composition, and literature materials as they were meant to be integrated.
6. Use the teacher's manual to the texts as a tool, a resource and a stimulus for your creativity.
7. Emphasize constantly the learning of skills and the acquisition of good study habits.

In the past the conscientious and dedicated teacher accepted the standards of the curriculum guide as a starting point and set his sights by the stars; the teacher of today can do no less.

CONCERNING SUGGESTED TEXTS

It should be borne in mind that the criteria for selecting texts are based upon the assumptions underlying the various sections of this course of study.

LANGUAGE

The choice of a language text generally revolves about grammar, usage, and the history of language. To the extent that these aspects are included, the committee is inclined to recommend a given language text, depending, of course, upon other factors such as format, integration with literature and composition, excellence of treatment, etc. The committee also assumes that grammar will not be confused with the more prescriptive usage, nor will it be equated with the subject English. Whether the approach be traditional, structural, or transformational, grammar is now recognized as a self-contained, descriptive science of language, not intended to be presented as "proof" of linguistic correctness. Finally, it is assumed that the broad study, linguistics, including less traditional aspects of secondary school English such as semantics, etymology, phonology, morphology, and the history of language, is as much a part of English as composition, literature, or grammar.

LITERATURE

The essential reason for the choice of a literature text lies simply in its contents. Individual selections are chosen for true literary merit, pertinence to contemporary living, and interest value to students. Literature texts, however, are chosen primarily with the question, "Do these texts include selections that serve the needs of Boston school children?" Moreover, consideration has been given to the tendency away from anthologies and toward the organization of courses around a core book. Therefore, this curriculum increasingly inclines towards the use of paperbacks.

SUGGESTED TEXTS

It should be further understood that while the inclusion of a text is by no means a mandate for its use, neither should its exclusion be inferred necessarily to suggest unsuitability. A myriad of texts having been perused by this committee, someone's favorite, however, may unfortunately have been omitted. Comments upon the texts are objective and unbiased in intention. If, for example, the approach of a language text is designated "traditional", "structural", or "transformational", the terms are used for classification reasons only. An effort has been made to point out the extent to which a text integrates composition, literature, and language, the approximate scholastic level at which it may be used, the extent to which its approach is inductive, its use of models and exercises, the inclusion of fine art reproductions, flexibility in providing for the slower as well as the brighter student.

COMPOSITION

Based on the following premises certain composition texts are suggested. In composition, for example, the student should, before he reaches high school, be thoroughly trained in sense perception; for he cannot hope to express what is not

in his mind. This accomplished, the student should have a minimum proficiency in narrative and descriptive writing. Such minimum requirements in narrative and descriptive writing do not, of course, exclude experience in the writing of the more advanced critical and expository forms by students of ability.

The Study of Language

INTRODUCTION TO GRADES VI, VII, VIII, AND IX

Noah Webster once said, "A living language must keep pace with improvements in knowledge and with the multiplication of ideas." Webster continually emphasized that language, if constantly used, constantly changes, a point which students cannot realize too soon.

This changing nature of language is the theme to be stressed in all the units called "The Study of Language". Students must realize that linguistics is the science which studies and describes language and that all types of grammar make up only one aspect of this study. Teachers are cautioned not to confuse the term "linguistics" with terms like "transformational generative grammar", "traditional grammar", or "structural grammar". The background presented in each "Study of Language" unit is material purposely designed to assist the teacher in meeting the objectives stated within it.

Many students find information regarding etymology, the history of language, and the inter-relationships among languages both interesting and enlightening. The teacher must cultivate in his students a desirable humanistic overview of language, not confine himself and his students to the exclusive prescribing of Latin-oriented rules. Students must discover the nature, changes and levels of language and explore the field of linguistics. They should not be forced to memorize lengthy lists of names, dates, places, etc. A steadily developing appreciation of the power and beauty of language is to be fostered.

All too often, however, the teacher cannot find all the linguistic material he wishes to have on hand as a resource. These "Study of Language" units are, therefore, vital to the teacher as they supply him with important linguistic information. Other teacher aids, a chronology and bibliography, appear at the end of the language section. This material serves as a handbook of pertinent information which will enrich the teacher's presentation of all aspects of the English language.

GRADE VI

LANGUAGE

GRADE VI

THE FORMS OF COMMUNICATION

"Language most shows a man; speak, that I may see thee."

Ben Jonson

OBJECTIVES

The student will discover that oral language is the easiest and most effective means of communication.

The student will realize that all other forms of communication - gestures, facial expressions, noises - are severely limiting.

The student will learn that words are combinations of sounds, and that such combinations are arbitrary symbols which communicate only when a mutual agreement as to their meaning exists among the users.

The student will learn that English is analytic in nature, i.e., word order is essential to the meaning.

Part I Gestures

Background:

In this first section, as well as throughout the unit, the teacher should proceed as inductively as possible. Generally the methods used should lead students to discover that communication without sounds leads to confusion and is highly impractical.

Classroom Activity (First Phase)

The teacher, through gestures only, motions a student to come forward. As the student approaches, the teacher raises his hand, using a "Stop" signal. The teacher then gestures the student back to his seat. (Repeat with another student.)

The teacher then questions the class:

a. "Why did John and Mary come to the front of the room?"
b. "Why did they stop?"
c. "Why did they return to their seats?"

Students will probably respond, "You told them to." The teacher might object, "I didn't say a word." "How did they know what I wanted?" Review gesture.

Give the class other examples of gestures and have them interpret. (The salute, the goodbye wave, etc.)

Classroom Activity (Second Phase)

The students now realize that gestures can communicate; now it is necessary for them to discover that such paralanguage is very limited. What could be a dramatic and effective way of communicating to any class the importance of oral language? Why not have the students attempt communication without it? The teacher could arrange a specific situation, and through carefully chosen questions lead the students to an awareness of what they normally take for granted.

1. Select two students. Give one a copy of the following statements:
    a. "I am hungry."
    b. "My stomach aches."
2. Tell one of the students to communicate the first idea without speaking or writing. The student must communicate only through gesture or facial expressions. The student should not indicate, as in charades, which word comes first or last.
3. After allowing the student sufficient time to prove your point, ask him to go on to the second idea and again use the same procedures. The close relationship of the two ideas should heighten the confusion and produce the desired effect.
4. Allow the students to progress until you feel that they realize the frustration of attempting to communicate through gestures.
5. What happens if the student does communicate? The teacher then emphasizes the length of time it took to communicate through gestures. No matter how cleverly the student employed gesture and how quickly he communicated, simply saying it would have been quicker.
6. Review the situation. What caused confusion? Why did the stop signal communicate so quickly; whereas, the student gestures communicated slowly and vaguely? What value does gesture have in communication? What limitations?

Part II Gesture and Sound

Background:

The student should realize that certain sounds (exclamations) can communicate pain, joy, anguish, etc., and that these sounds coupled with gestures can communicate quite vividly. They should also understand that such a form of communication is primitive and infantile.

Classroom Activity:

Although it would be ideal to proceed through this lesson inductively, the teacher realizes best the attitudes and abilities of particular classes. Methodology, therefore, is totally at the discretion of the teacher.

Part III Words

Background:

Words are combinations of sounds which are usually familiar to the native speakers of a language. The native speaker of American English can usually identify a word which belongs to his language. These particular sound patterns will vary from language to language, but in all cases the users of a language assign meanings to particular sounds and thus the sounds become words.

Classroom Activities:

1. The teacher could write the following "words" on the board.

glizzle
zdravstruyte (Russian)
zwah
grubble
dziekuje (Polish) (thank you)

borge
cniht (Old English) (prince)
dryhten (Old English) (hero)
ceol (Old English) (boat)
hraegel (Old English) (dress)

Note: The information in the parentheses is for the teacher.

When the students attempt to pronounce the words, they will immediately realize that some words are familiar sound patterns while others are not. The patterns they can pronounce are nonsense words - glizzle, grubble, buttle, borge -; the patterns which were difficult or even impossible are meaningful words but not to the native speaker of American English. The students should realize that particular sound patterns are characteristic of a language, i. e., the patterns of Polish are not the patterns of American English.

2. The student now knows that he can recognize the sounds of American English; he should now learn that these sounds must be arranged in definite ways. The teacher might prepare the following list on ditto:

gdo	(god, dog)	ngu	(gnu)	pysoa	(soapy)
anm	(man)	xbo	(box)	lmala	(llama)
swol	(slow)	cfteh	(fetch)	rrbbeu	(rubber)
obta	(boat)	repu	(pure)	bsoorutthh	(toothbrush)
oohst	(shoot)	uoshe	(house)		
keta	(take)				

Note: For further word games the teacher might refer to "Gnu Wooing" p. 260, "Llyric of the Llama" p. 261 by Burgess Johnson, and "No, Noe, Nough" p. 259 in Directions published by Chas. Merrill and Company.

Select the first two "words" on the list (gdo, anm) and have the students indicate all the possible letter combinations for each.

anm	gdo
mna	dog
man	god
nam	dgo
nma	odg
amn	ogd

The students should immediately recognize which combinations are meaningful and which are not. The teacher should ask why "man", "dog", and "god" communicate while the other arrangements of the same letters do not? What do "dog" and "god" indicate about the sound arrangements in words?

3. The teacher should also help the students discover that particular groups of people develop a habit of using certain groups of sounds (man, tan, pan, can, etc. - dog, fog, log, smog, etc.)

4. The students should also realize that similar sound patterns can have different meanings in various languages. "We" in English and Oui in French. "See" in English and Si in Spanish. To further emphasize just how arbitrary word meaning is, the teacher might tell the students that each language used its own particular sound pattern to designate a particular object: English "dog", French chien, Arabic kalb, Spanish perro.

5. In order to further reinforce the fact that a word is an arbitrary symbol, the teacher should initiate a discussion on visual symbols: the flag, the skull and cross bones, the eagle, etc.

Part IV Word Order

Background:

In the English language word order is essential for meaningful communication. Unlike the inflected languages such as Latin, the meaning of an English sentence can be completely changed if word order is altered. The words in the Latin sentence Puer amat puellam can be rearranged in many combinations: Amat puellam puer, Puellam puer amat, and yet anyone translating the idea into English would say, "The boy loves the girl." The words in Latin can be arranged in any order because the inflections, the endings, indicate the function of the word in the sentence. In English, however, any changes would communicate either a different idea or nonsense.

The native speaker of English instinctively knows that words must be arranged in a particular way to convey meaning, but he must be constantly aware that word order is vital in order to avoid ambiguities and in order to be able to discuss and recognize at a later time stylistic variations.

Classroom Activity:

1. The students should be made to realize that they can recognize the elements of a simple English sentence even though they cannot understand the word meanings. The teacher might start with a quote from Lewis Carroll's "Jabberwocky":

"...the slithy toves did gyre and gimble in the wabe."

The teacher might ask the following questions:

a. What is the sentence talking about?

b. What is the action? How do you know?

c. What key words exist to help you understand? (the, did, and, in)

The teacher might then wish to explore the sentence in more depth depending upon the class situation. Although it is not really necessary at this time, the teacher might introduce some grammatical terminology.

2. Other possible approaches:

a. The teacher could lead the students in tracing the development of an infant's speech from the early nonsense syllables and noises to isolated words, to word groups, and finally sentences.

b. The student might work with the following word groups and attempt to arrange each group in different word orders to convey different meanings, if possible.

(1) the, paint, house
(2) people, guys, few, like, nasty
(3) hit, John, ball, the
(4) football, Jack, the, is, player, best
(5) trains, the, man, the, guard
(6) eaten, the, by, tiger, fast, man, was, the
(7) please, it, to, him, easy, is

3. **Student Projects:**

a. Small groups of students might attempt to create their own inflected language.

b. Students might scramble the word order of famous quotations or lines in poetry; the class might attempt to unscramble them.

THE STUDY OF LANGUAGE

OBJECTIVES:

The student will learn what a linguist is.
The student will know what the science of linguistics does.
The student will understand the concept of a dead language.
The student will know what "borrowings" are.
The student will be able to identify examples of "borrowings".

Teacher Background:

From the Latin word lingua, meaning tongue or language, come the English words "linguist" and "linguistics", and, of course, the word "language" itself. "Linguist" is the word used to designate one who studies a language. More specifically, today's linguist studies according to the scientific method.

The scientific method consists of:

1. deciding what the problem is and what question is to be answered,
2. stating this in the form of a question,
3. collecting information,
4. arranging the information,
5. making a tentative conclusion,
6. testing and revising,
7. stating a final theory.

Linguistics itself is language study or the science that examines speaking. It includes phonology, morphology, and syntax.

1. Phonology (phonetics) is the study of sound systems and sounds themselves (phonemes).
2. Morphology is the study of the structure of words and units of meaning.
3. Syntax is the study of the placement of words and word groups for meaning and the relationship among words and word groups in sentences.

Language is speaking, a communication system using vocal symbols that have meanings a community has agreed upon. Both anthropologists, to whom linguistics is very important, and linguists use time and again the phrase, "the primacy of speech". The phrase is used to encompass the following ideas:

1. In man's communication, speech came first. It is estimated that man was speaking two hundred and fifty thousand years ago, whereas the remains of man's first writings are approximately five thousand years old.
2. Approximately ninety percent of all human communication takes place through spoken language.
3. Though we all talk, unless we are handicapped or choose not to talk, less than half the world's people read and write.
4. There exist between 2, 500 and 2, 800 languages in today's world, but many of them have no system of representation in writing.
5. Languages have three systems: sounds, structure, and representation in writing. The first two are the most important and are developed orally.

There are three types of linguistics: historical, comparative, and descriptive.

1. Historical linguistics studies the development of one language from its origins to its present form.
2. Comparative linguistics is the study of the features of two or more languages. Modern linguistic study, beginning in the late eighteenth and early nineteenth centuries in Germany, was led by Friedrich Schlegel, Jakob Grimm, of fairy tale fame, and Franz Bopp. It was then called "comparative philology". The findings of these men led to the classification of language families.

3. Descriptive linguistics, also called general or structural linguistics, is the study of languages as they are actually spoken and the attempt to describe, through the examination of phonology, morphology, and syntax, how they convey meaning. This study attempts to discover rules that apply to all languages. The movement was led by Ferdinand de Saussure, a Swiss, during the early 1900's.

Linguistics is not a new study. It is probable that Sumero-Babylonia, Egypt, and Phoenecia had scholars involved in linguistic work. From the ancient Greeks we have received numerous linguistic tracts. Plato wondered how man spoke; Aristotle defined the basic parts of the sentence and the parts of speech. Zeno and the Stoics classified linguistics as a separate branch of philosophy, distinct unto itself. The Sophists authored and taught, for a fee, much linguistic material. Hebrew scholars, studying the Old Testament, gave birth to the field of etymology, word origins.

Eighteenth- and nineteenth-century scholars learned their linguistics principles from two Indian language experts, Panini and Pantajali, who lived in the fourth and second centuries before Christ, respectively. Their examination and description of Sanskrit, which was an ancient language even then, set the groundwork for all linguistic study. In Alexandria and Rome ancient scholars produced volumes of linguistic texts.

To the linguist, a dead language, one that is no longer used in the regular business of a community, is as important an item of study as a living language. Indeed, a dead language is easier to study because what it was is finalized, whereas a living language changes constantly because of its constant use. When Panini and Pantajali worked with Sanskrit, it was no longer used in ordinary communication. Its use was confined to temples where Hindu priests read from the Veda, religious books written in Sanskrit. Sanskrit seems, at that time, to have served in Hinduism the same purpose that Latin fulfilled in Roman Catholicism centuries after it ceased to be spoken in ordinary conversation.

Languages, like civilizations, have come and gone. There are hundreds of dead languages, including Sanskrit, Hittite, Latin, Gothic, and classical Greek. Each century has seen some languages die out. Today many of the African and North and South American Indian tribal languages are dying out because of the ever-increasing use of Spanish, French, and English. There are some exceptions. Navajo, one American Indian language, picks up more speakers each year. Some languages have come close to dying, only to be revived. Hebrew, which is now the national language of Israel, is one example. Israel has been very successful in reviving Hebrew, but the Irish have had only limited success with Gaelic. English is evidently too strong a language to be replaced. Even the limited Gaelic used is filled with English borrowings.

Of course, all languages borrow from each other. English is filled with what are called borrowings, words, prefixes, suffixes, and roots taken from one language into another. One of the distinguishing characteristics of the English language is the habit of borrowing which was established in the Middle English period. Today English is borrowed from, more than it borrows, indicating its importance among the world's languages. Though the French Academy frowns on "unacceptable" words such as le hot dog, les blue jeans, and le drugstore, the French use them widely. Italian, Spanish, Japanese, and even Russian have English borrowings as part of their vocabularies.

Thousands of English words are classified as hybrids, that is they contain roots from two or more languages. "Automobile", for example, is a combination of the Greek prefix "auto" and the Latin root "mobiles".

This fixed habit of borrowing from other languages accounts for the fact that in its current vocabulary of approximately 600,000 words, contemporary English contains more Latin, Greek, and French words than it does Old English (Anglo-Saxon) words. Logically enough, however, the most used words in English are predominantly Anglo-Saxon. Of the thousand most used words in English, six hundred twenty fall into the Anglo-Saxon category.

Some examples of borrowings which show the international flavor of contemporary American English are:

From Greece:

psychology, monarchy, logic, comedy, tragedy, asparagus, cyclone, elephant, xylophone, encyclopedia, philosophy

From Rome:

compute, part, fragile, separate, masculine, feminine, educate, drama, vacuum, altar, temple, school, sock, priest

From Scandinavia:

sky, gift, skill, skirt, ugly, scrap, call, they, them, their

From Wales:

cardigan, flannel

From France and French explorers:

prairie, tax, etiquette, renaissance, chowder, empire, treaty, judge, jury, male, female, broil, veal, bacon, depot, caribou, cabbage, royal, frail, buccaneer

From Arabia:

zero, algebra, admiral, assassin, hashish, guitar, almanac

From Italy and Italian immigrants:

broccoli, pizza, balcony, design, macaroni, solo, antipasto, ravioli, granite, stanza, spaghetti, pasta, canteen, violin, volcano, aria, fresco

From the Netherlands and Dutch settlers:

cookie, tub, waffle, cruller, noodle, cranberry, pretzel, yacht, hoist, deck, dollar, dock, easel

From American Indians:

Pontiac, Cadillac, moose, wigwam, hickory, muskrat, skunk, moccasin, squash, papoose

From Africa:

Jazz, banjo, jukebox, dashiki, mashiki, goober

From Portugal:

tapioca, orange

From Spain and Spanish settlers:

mosquito, ranch, avocado, cinch, stampede, matador, chile, coyote, rodeo, mantilla, alligator, cafeteria, marijuana, banana, potato, lasso, cocoa, hurricane, tobacco, California, tornado, canyon, plaza

From India:

dungarees, madras, khaki, shampoo, shawl, cashmere, pepper, sandal, curry, monsoon, teak, calico, chintz, jungle, loot, pajama, yoga

From Turkey:

tulip, yogurt, shishkebab

From the Caribbean Islands:

barbecue, zombie, voodoo

From Germany and German immigrants:

Nazi, storm, delicatessen, frankfurter, hunger, rathskeller, hamburg, carrot, liverwurst, kindergarten

From China:

soybean, chow, typhoon, mandarin, shanghai, pekingese

From Japan:

karate, judo, hari-kari, kamikaze, sayonara, Zen, jujuitsu, kimono

From Hawaii:

aloha, ukelele, lei

From Polynesia:

taboo, tattoo

From Czechoslovakia:

robot, vampire.

USAGE

OBJECTIVES:

The student will realize that society dictates standard usage and while there may be nothing "incorrect" about some of the expressions within his own group, such usage might not be found acceptable by other social and business groups.

The student will realize that a person's use of language reveals more about him than physical appearances or material possessions. The way a person uses his language characterizes him for better or worse.

Background:

The problems in usage will often vary with the backgrounds of the students so that the teacher must modify any unit on usage to the needs of a particular class or perhaps even an individual within that class.

Sample Problems in Usage

Verb forms:

a. Lack of agreement between subject and verb

"He don't." for "He doesn't."

b. Misuse of tense

"He brung." for "He brought."

c. Word choice

"He ain't." for "He isn't."
"should of" for "should have "

Pronoun forms:

"hisself" for "himself"
"theirself" for "themselves"
"him and me are" for "he and I are"
"between you and I" for "between you and me"

Adjective and adverb forms:

a. Errors in comparative and superlative degrees

"more better", "most perfect"

b. Errors in the use of the demonstrative adjectives

"this here book" for "this book"
"that there book' for "that book"
"them books" for "those books"

Vocabulary:

anyways, anywheres, ascared, etc.

Suggested Classroom Activities

The students might examine the language used by a variety of characters on a television show. How does the character's use of language characterize him? What characters tend to use expressions which are not standard?

WORD STUDY

OBJECTIVES:

The student will be able to distinguish between general and specific terms, and learn to use the specific word.

The student will distinguish between the concrete and the abstract term and will learn to be cautious in his use of the abstract term unless it has been carefully defined.

The student will be able to define synonym, antonym, and homonym.

The student will know the differences in the spelling and meaning of certain homonym groups.

The student will enrich and increase his vocabulary.

Part I General and Specific Words

Background:

Students in grade six realize that word order is essential to meaningful communication. Although words in logical or natural order can communicate, such a grouping does not always ensure clear and effective communication. The student must not remain satisfied with the trite and the vague. The teacher must make the student aware of the wealth of word choices available in English and must also demand that the student use the specific term.

Suggested Classroom Activities

The following terms are general:

walk, sit, say, look, soft, man, child, drink.

The teacher might prepare a list of the words and perhaps use the word "walk" in a few sentences.

a. He walked to sch[illegible].
b. The boy walked in the parade.
c. The boy walked quietly to school.

The students might be asked if "walk" communicates the same meaning in each sentence. They should realize that the boy would not be "walking" in the same manner on each occasion. For example,

a. The boy trudged to school.
b. The boy strutted in the parade.
c. The boy tiptoed to escape detection.

How many more specific terms can the students provide for the general term "walk"?

Sample:	General	Specific
	walk	amble, strut, saunter, stroll, stride, stagger, shuffle, trudge, prance, limp, tiptoe

The student should realize that the specific term creates an image, i.e., a person can visualize how the boy is walking. The students should now provide specific terms for the rest of the words on the list. If the teacher wishes to provide another example, the word "say" might be used. The term is constantly used in conversation and yet people "say" things in many different ways.

Sample:	General	Specific
	say	demand, plead, utter, stammer, drawl, promise, threaten, stutter, declare

The teacher may very easily check to see if the students realize the distinction between the general and the specific. Simply give a list of terms and have the students identify them.

Part II The Use of Specific Terms and the Composition of the Sentence

Background:

The study of specific synonyms has little value if the students do not practice using such terms in sentences. They should be able to recognize when the diction in a sentence is too general and learn to revise from general to specific.

Suggested Classroom Activities

Students should attempt to rewrite the following sentences in order to create more vivid images:

1. A truck was parked in the street.
2. Our relatives have a place in the country.
3. His room was a mess.
4. The little boy was standing in the yard.

Sample revisions:

1. The grimy, gray garbage truck was double-parked in the narrow side-street.
2. Our Uncle Ephraim and Aunt Hepzibah have a one room log cabin in the Green Mountains.
3. The boy's usually neat bedroom was cluttered with colorful gift wrappings and empty boxes.
4. The smiling little boy was leaning against the birch tree in his front yard staring at the bluejay in the bird bath.

The teacher should impress upon the students that adding specific detail is not padding the sentence; it is an attempt to be clear and precise.

Other Suggested Classroom Activities

1. The students might investigate the types of words used in advertising. Are the words specific or general? Why does a particular commercial select particular words?
2. Better students might check the dictionary to discover the distinctions which exist among synonyms.
3. Correlate the study of specific words with composition by supplying more general sentences for revision.

Part III Concrete and Abstract Words

Background:

The classroom teacher knows best the ability of a particular class and therefore can determine the depth of any discussion of abstract terms. Most students, however, should be able to distinguish between concrete and abstract and should realize that the use of abstract terms without clear definition will often hinder effective communication.

Suggested Classroom Activities: Enrichment Activities for Better Students

1. In order to dramatize the ambiguity of many of the abstract terms, the teacher might ask the students to write their own definitions of such terms as "love", "liberty", "hatred", etc. A variety of definitions will probably result. The teacher might also provide examples from the newspaper or from various magazines to demonstrate the various meanings of terms such as "democratic", "free," "law and order", and if possible show the confusion which can result when these abstract terms are used without clear definition.

2. The students might take their cue from the teacher's demonstration and use the newspapers and magazines to examine the use of abstract terms.

Part IV Synonyms and Antonyms

Background:

Students have already dealt with synonyms in the section on general and specific words, so the concentration should be on the antonym. Students should be able to define "antonym", and if a vocabulary list is kept, they should include the antonyms of the words on their list.

Part V Homonyms

Background:

Homonyms - words which sound alike but have different meanings and spellings - can cause problems for the student in his written composition. The following is a list of common homonyms. The students should know the meanings of the words and learn to spell and use the words correctly.

aisle-isle
altar-alter
berth-birth
brake-break
capital-capitol
threw-through
too-two-to
sight-site
forth-fourth
here-hear
its-it's
knew-new
your-you're
knight-night
peace-piece
plain-plane
right-rite-write
steal-steel
there-their-they're
principal-principle

Note: The above are technically called homophones. Another term, homographs, is used to mean words written the same, sometimes pronounced the same, which have different meanings. (e. g., "record" as in "Record the information." and "Play your new record." "Tie" as in "Tie your shoe." and a "tie score.")

WORD CLASSIFICATION

OBJECTIVES:

The student will know the difference between lexical and structure (function) words.

The student will realize that the lexical words are classified as nouns, pronouns, verbs, and modifiers (adjectives and adverbs).

The student will learn to identify the classification of a term by its lexical, functional, and morphological characteristics.

The student will learn the various ways plurals are formed.

The student will know and understand the function of the pronoun and three types of pronouns: personal, interrogative, and indefinite.

The student will be able to identify a verb, the combination of a verb and its auxiliary, and the three types of verbs.

The student will be able to identify the modifiers - the adjective and adverb - and will be able to form the comparative and superlative degrees.

The student will understand the function of the determiners, prepositions, and coordinating conjunctions.

Background:

In order to discuss and analyze the sentence and its parts, the students must learn a vocabulary of grammar. Such a vocabulary should start with the classification of words. Such a classification will have two basic divisions: (1) lexical words or words with meaning - nouns, pronouns, verbs, modifiers, and (2) structure or function words that are vital to the structure and meaning of a sentence but have little meaning in themselves - determiners, conjunctions, prepositions.

Part I Nouns

1. Methods of Identification:

a.	**Lexical:**	**A noun is the name of a person, place, thing, idea, quality, or action.**

b. **Functional:** A noun, or its substitute, the pronoun, is the only part of speech which can be the subject of the verb or the object of the verb or preposition. Nouns are also the only class of words which can be preceded by a determiner: the, a, or an.

c. **Morphological:** There are suffixes which are characteristic of the noun class. (See section on prefixes and suffixes.)

2. **Types of Nouns:**

    a. Proper
    b. Common
    c. Collective
    d. Concrete
    e. Abstract

3. **The Formation of Plurals**

4. **The Formation of the Possessives**

Part II Verbs

1. **Methods of Identification:**

    a. **Lexical:** A verb is a word that states action, being, or state of being.

    b. **Functional:** The verb is essential to the sentence and indicates the action, links the subject to a word in the predicate, or is an auxiliary in a verb phrase.

    c. **Morphological:** (See prefixes and suffixes.)

2. **Types of Verbs:**

    a. Transitive
    b. Intransitive
    c. Linking

Part III **Pronouns**

1. The class of pronouns includes that relatively small group of English words which can be used as substitutes for nouns.

2. Some types of pronouns are:

   a. Personal
   b. Interrogative
   c. Indefinite

Part IV **The Modifiers: Adjectives and Adverbs**

1. Methods of Identification: - Although adjectives and adverbs have meaning, they are best identified through their functions. An adjective limits or modifies a noun or pronoun and will generally precede the noun in sentences. An adverb modifies a verb, adjective, or another adverb.

2. Comparison of Adverbs and Adjectives:

   a. Positive, comparative, superlative

   b. Irregular forms, as: good, better, best
      bad, worse, worst
      little, less, least

Part V **Structure Or Function Words**

The structure words should not be studied in isolation since they have little meaning outside the sentence structure. The students should not memorize a list of prepositions, conjunctions, or determiners, but should be able to identify them through their structural function in the sentence.

As in the case of the use of the coordinating conjunctions, the accurate use of the preposition should be stressed.

Suggested Classroom Activities for Word Classification

Textbooks will provide the teacher and the students with sufficient materials for the study of the word classes. Excessive drill should be avoided.

DICTIONARY SKILLS

OBJECTIVE:

The student will develop skill and efficiency in using the dictionary.

1. **Alphabetizing - by initial, second, third, fourth letter, etc.**
2. **Use of guide words**
3. **Skill in syllabication as an aid to pronunciation and spelling**
4. **Knowledge of dictionary symbols**
    - a. **abbreviations - parts of speech, singular, plural, language symbols (L., Gr., Fr.)**
    - b. **pronunciation of phonetic spellings**

    Note: Transparencies by Field Publications, Inc. and by S. R. A., and Filmstrips by Encyclopedia Brittanica are all available and are highly recommended.

PREFIXES AND SUFFIXES

OBJECTIVE:

The student will know and recognize prefixes and suffixes.

Background:

Since a student cannot rely entirely on the use and availability of a dictionary every time he meets a new word, he will have to learn how to infer the meanings of words. A knowledge of common prefixes and suffixes gives the student clues to the meanings of thousands of English words.

Obviously students will become confused if they are asked to memorize lists of prefixes and suffixes. For this reason, the section on prefixes and suffixes is not designed to be taught as a unit. Instead it should be divided into small segments that can be presented over an extended period of time, perhaps in weekly lessons or integrated into other areas of language study.

Suggested Classroom Activities

1. Students are more likely to remember the meanings of a prefix or a suffix if they can examine a group of words containing the same prefix or the same suffix. For example, to introduce students to prefixes, the teacher may write the following groups of words on the board:

unarm
unbend
uncap
unchain
uncork
undo
unfold
unhitch
unlock
unloose
unroll
unscrew
unsnap
untie
unwind

Have students study the words for a moment to discover what they all have in common. They should discover that they all have the same prefix, "un", all have only two syllables, and all are verbs. Ask students what effect the common prefix has on each verb. They should be able to discover with little difficulty that the prefix "un" reverses the action of each verb. Students will be able to add more verbs to the list, some containing more than two syllables.

2. The prefix "un" can also precede adjectives, adverbs, and sometimes nouns. When used with these parts of speech it means "not" or "opposed to". Follow the same procedure as with the first list of words:

unable
unbearable
unemployed
unfeelingly
unsafe
unattached
unbelievable
unexpected
unknown
unsafely
unaware
uncertain
uncertainty
unlined
unsure

If students used each of the words in sentences, they would see that some function as nouns, some as adjectives, and some as adverbs. Again, they should be able to add many words to the list.

Prefixes

Number	Direction	Negative
mil	ad	un
cent	sub	im
uni	trans	ir
bi (di)	ex	in
tri	in	il

Prefixes (Cont)

Number

semi
multi
mono

Negative

non
de
dis

Size

mini
micro
super

Others

anti
pro
pre
re
post
fore
inter
astro

Suffixes

Noun

tion
sion
hood
ship
ance
ancy
ence
ency
ness
ment

Verb

ing
en
ed
ize
ate
ify

Adjective

ful
able
ible
less
lesser
est

Adverb

ly

THE SENTENCE

OBJECTIVES:

The student will know that all sentences contain two essential elements: subject and predicate.

The student will learn the basic sentence patterns.

The student will realize that interrogative, negative, and passive sentence constructions are transformations of the basic patterns.

The student will be able to distinguish between simple and compound sentences.

The student will learn the coordinating conjunctions or coordinators and realize that each coordinator performs a particular function which will alter the meaning of the sentence.

Background:

Since the sentence is the basic unit of communication, the speaker or writer should be aware of its nature and its possible variations.

Part I The Two Essential Parts: Subject and Predicate

Suggested Classroom Activities

1. Prepare a list of relatively short sentences and have the students divide each list into subject and predicate.
2. Prepare a list which will offer only the subject or the predicate and have the students supply the missing element.

Part II Basic Sentence Patterns

Background:

Most linguists agree that there are basic sentence patterns; however, they may differ in the number of sentences they list, and they do vary the terminology used to describe the elements within the sentences. The four basic patterns or kernel sentences offered as examples below are generally agreed to and the terminology used is traditional.

Basic Patterns:

1.	Subject The boy	Transitive Verb hits	Object the ball.
2.	Subject The man	Intransitive Verb snores.	Object
3.	Subject John	Linking Verb is	Noun the captain.
4.	Subject The girl	Linking Verb is	Adjective pretty.

All other sentence structures are built upon or generated from the four kernels either through the addition or deletion of words or through the change of the word positions (transformations). Note that all basic patterns are simple declarative sentences.

Suggested Classroom Activities

1. The students should compose their own kernel sentences.
2. The teacher might prepare a list of sentences which will include both basic patterns and transformations of basic patterns. The students should identify which sentences are kernels and explain what has happened to those which are not.

Part III Interrogative, Negative, and Passive Constructions

Suggested Classroom Activities

1. The teacher should perform some simple transforms for the students' benefit. The following are samples:

a.	Basic pattern	The boy hits the ball.
	Negative	The boy does not hit the ball.
	Interrogative	Does the boy hit the ball?
	Passive	The ball was hit by the boy.
b.	Basic pattern	The man snores.
	Negative	The man does not snore.
	Interrogative	Does the man snore?
c.	Basic pattern	The girl is pretty.
	Negative	The girl is not pretty.
	Interrogative	Is the girl pretty?

2. **Students should construct transforms of their own basic sentence patterns.**

3. **The teacher might ask the following questions:**

    a. **What must be added to all but the linking verbs when the interrogative is formed? When the negative is formed?**

    b. **Why is it impossible to construct the passive sentence with the intransitive and linking verbs?**

Part IV Simple Sentences

The teacher should review the structure and nature of the simple sentence and review the types of sentences: declarative, interrogative, imperative, and exclamatory. Such a review might also include a discussion of intonation.

Part V Compound Sentences

Background:

The student should know the important coordinating conjunctions or coordinators and should practice the appropriate use of each in order to eliminate the constant use of "and".

The coordinators: and, but, yet, or, nor, for, so, either-or, neither-nor.

Students should not just memorize the coordinators; they should learn how to use them.

Suggested Classroom Activities

1. **The teacher might provide exercises in which the coordinating conjunctions are omitted. The students should complete the sentences and be able to provide reasons for their choice of conjunctions.**

2. **At this time the students should learn the proper punctuation of the compound sentence.**

3. **The teacher might also discuss the problem of the run-on sentence.**

LOGIC AND ADVERTISING

Background:

The young people of the mid-twentieth century have more purchasing power than the young of any other generation, and, therefore, have become targets. Television

and radio commercials aim directly at these young people. Since the students are constantly subject to the sales pressure of these media, they should develop a critical attitude toward the commercial.

Prior to any investigation of the nature of television and radio commercials, the student must become acquainted with some basic rules of logic and methods of rhetoric which will serve as the basis for the development of logical thinking.

Part I Fact and Opinion

OBJECTIVES:

The student will learn to distinguish between fact and opinion.

The student will learn to evaluate opinions.

Background:

There are obviously many activities a teacher may select to develop this basis of logical thought, but all will agree that it is necessary to provide a definition of terms. Ideally, the approach to the definitions of fact and opinion should be inductive; realistically, the approach in many cases will be deductive.

Suggested Classroom Activities

The students will determine which of the following statements are fact and which are opinion and hopefully give the reasons for their decisions.

1. Lisa is the most beautiful girl in town.
2. Lisa is five foot two and has blue eyes.
3. John is the terror of the neighborhood.
4. John is three years old.
5. Ted Williams is the greatest baseball player who ever lived.
6. The Scots are the stingiest people in the world.
7. Columbus discovered America in 1492.
8. Columbus came to America in 1492.
9. George Washington was the first President of the United States.
10. Thomas Jefferson was the best President of the United States.

A longer list could be made and one will probably be needed, but the teacher might have the students quiz one another as to whether statements made in the classroom are fact or opinion.

The students should realize that facts are verifiable and will demand agreement from all, while opinions cannot be completely verified and do not demand general agreement.

Part II Evaluating Opinions

OBJECTIVE:

The student will understand that opinions based on fact and spoken by a competent person in the particular field deserve consideration.

Suggested Classroom Activities

The students should decide which speaker is in the better position to offer the more valid opinion.

	Statement	Whose opinion is more valid?
1.	"Joe, if you work hard at practice, you are going to be a great ballplayer!"	Joe's father, who is an English teacher, or Joe's coach, who is a former major leaguer?
2.	"The Fiat is the best car money can buy."	Joe Proud, who has owned three Fiats in ten years, or Mike Mechan, the auto mechanic who has worked on all car models?
3.	"It's going to be a long, hard winter."	A meteorologist, or an old farmer?
4.	"There is life on mars."	The science fiction writer, or the scientist?

Part III Fact and Opinion in Advertising

Background:

The purpose of the first two sections was to provide a rather simple, but yet practical, logical basis for a sixth grade study of the advertising aspect of radio and television commercials.

Suggested Classroom Activities

Each student or small groups of students should report on five commercials (or a number decided by the teacher). Both radio and television should be included. The student should be ready to answer the following questions and defend his opinions?

1. Is the statement made about the product fact or opinion?
2. If it is opinion, is the commercial treating it as such or is it trying to pass it off as fact?
3. Who is the speaker in the commercial? Is he or she qualified to offer an opinion that deserves attention?
4. Can you offer any reason why a particular personality is the speaker in the commercial? (Why does Miss Jean on Romper Room speak for toys? Carl Yastrzemski, shaving cream? Bob Richards, Wheaties? Arthur Godfrey, Axion? Ben Cartwright, Little Joe, or Hoss for Chevrolet?)

Part IV Types of Commercials

OBJECTIVES:

The student will realize that radio and television commercials are directed at a particular audience, and the audience determines the method of delivering the message.

The student will be aware of various types of commercials: the testimonial, the bandwagon, the purposely comical, etc.

Background:

Teachers should explain that the sole purpose of the commercial advertisement is to create a desire on the part of a particular audience to purchase a specific product. The advertiser must then make certain that his commercial is directed at an audience who can afford and perhaps use the product, and that the commercial must be written and dramatized in a manner which will appeal to that particular audience, must be presented at a time when a majority of that group will be listening or watching, and must sponsor a program whose content appeals to that audience.

Suggested Classroom Activities

1. Students should view particular types of television presentations: news, sports, soap operas, children's shows, etc. and listen to a variety of radio stations whose broadcasting policies differ: rock and folk, talk show, pop music, and classical music stations. Students should then attempt to catalogue the products which are advertised on each type of presentation and on each type of station. Perhaps the following questions may serve as a guide:

    a. What products are advertised on sports presentations?
    b. What do these products have in common?
    c. At what audience are they directed?

2. What types of presentations are there?

    a. Students should examine how many commercials feature personalities from show business or the sports world. Why is a particular personality chosen for a particular product? Can the students discover to what type of audience the person should appeal?

    b. The student should also find examples of the following types of commercials:

        (1) Bandwagon: This type of commercial urges its audience to "get with it," to follow the crowd.

        (2) The demonstration: "Would you tie your watch to an outboard motor?"

GRADE VII

LANGUAGE

GRADE VII

ORIGINS OF LANGUAGE

Part I Theories of Language Origin

OBJECTIVES:

The student will explore the various theories of language origin.

The student will discover the unscientific nature of such theories.

The student will investigate the basic problems in tracing language origin.

Background:

Any study into the origins of language is necessarily considered highly speculative because no evidence can be collected before written language. There is, however, little mystery about the origin of written language. The oldest written language records are Sumerian, dating from about 4000 B.C. Written language was created as a substitute and auxiliary to spoken language. It developed from trade and the need to keep records. Written language is, therefore, relatively new. Oral language, on the other hand, has been estimated to have existed on earth as early as two hundred and fifty thousand years ago.

Because of the lack of evidence as to the origin of oral language, scholars could at best make "educated guesses" about its origin. None of these theories is accepted in its entirety, since each is limited in its scope. All "scientific" theories about the origin of language remain unprovable. The labels that scholars themselves have attached to such theories suggest their unscientific nature.

1. The "Bow-Wow" Theory. Language originated from the imitation of sounds in nature. Man's first words were onomatopoeic ones (sneeze, bump, slosh, mumble, splash, buzz, etc.). A dog's bark sounded like "bow-wow", so man designated the dog as bow-wow. However, the same sound may be interpreted differently by different peoples. (English cock-a-doodle-do, French- cocorico, Italian - chichirichi, all different peoples' interpretation of the sound of a rooster).

2. The "Ding-dong" Theory. A mystic connection exists between sound and meaning. When man first saw a dog, he immediately said "dog" because the sound seemed to fit the object. (Again, different peoples seemed to find different sounds to fit the same object: Dog is chien in French, perro in Spanish, and canis in Latin).

3. The "Pooh-pooh" Theory. Language originated from exclamations and interjections of anger, surprise, fear, pleasure, pain, etc. (Oh!, Ugh!, Umm!, etc.)

4. The "Yo-ho-ho" Theory. Language arose from the grunts, gasps, and groans of physical exertion.

5. The "Sing-song" Theory. Language originated from primitive, rhythmic chants, parallel to the sounds animals make during courting.

6. The "Ta-ta" Theory. Language arose from the attempt to mimic gestures and bodily movements with the mouth and face. The lips, tongue, and jaw mimic the gestures of the hands. These movements combined with sound created language. (Darwin's theory)

7. The "Goo-goo" Theory. Any sound uttered eventually gains meaning and leads to the development of language. This parallels the baby talk of infants.

8. The "Go-Go" Theory. Language originated as sounds used as commands such as "go", "strike", "cut", "break", "kill", etc. Thus, the first words uttered were verbs, not nouns as suggested in the "Ding-dong" theory.

Since each theory obviously shows limitations, this approach to the discovery of language origin has proved impractical. As a result, most modern linguists have agreed that such theoretical attempts are futile, and recent research has more or less given up the search for the origin of language.

Student Enrichment Activities

1. Oral, written, and group reports defending or attacking the various theories.

2. Humorous illustrations of any or all of the theories.

3. Investigate the history of written language. (Sumerian and Babylonian cuneiform, Egyptian hieroglyphics, Sanskrit, Pheonecian alphabet, etc.)

4. Examination and discussion of the scientific method.

5. Creation of original theories of language origin.

6. Investigation of prehistoric cave paintings as a form of written language and Indian picture language.

7. Diagrams, reports, and illustrations of the physiology of vocal apparatus and the speech centers of the brain.

8. Read related literature- "By the Waters of Babylon" by Stephen Vincent Benet.

9. Investigate research on animal communication:

   a. insects- the honey bee, ants, etc.
   b. birds- "talking" birds, migration, bird calls
   c. apes - the gibbon ape, orangutan, gorilla, chimpanzee
   d. porpoises

10. Related literature - fiction and non-fiction dealing with unusual and intelligent animals.

Part II Protospeech - The Indo-European Language

OBJECTIVES:

The student will understand the concept of language families.

The student will recognize the importance and magnitude of the Indo-European Language Family in particular.

The student will develop an understanding of the growth and change of the original language and how it relates to his language.

Background:

Since "scientific" guesswork proved impractical in the investigation of the origins of language, linguists began to approach the problem from the small amounts of evidence available in written language records. The search turned to the concept of a basic, universal tongue that was the common ancestor of all languages. This concept of language arose from various sources. One, certainly, was the Bible: "And the whole earth was of one language and of one speech. . . , until at Babel, . . . the Lord did therefore confound the language of all the earth." (Genesis 11)

Actual investigation into the theory began as early as the 1500's when trade developed between India and the Italian city of Venice. Aroused by stories of adventure, the Italian writer Sassetti visited the east. In the course of his travels and writing, he became aware of similarities between his native Italian and Sanskrit, the ancient and scholarly tongue of India. For example, Sassetti discovered that the Italian word for "seven", setti, showed similarity to the same word, sapta in Sanskrit. The Italian word for "snake" was serpe, while in Sanskrit he found it to be sarpa. These and other similarities among key words led Sassetti and later scholars to begin thinking of the idea of a "mother" tongue from which all languages were derived.

The concept became a definite study when in 1786 Sir William Jones, an English linguist, discovered that most of the languages of Eurasia (Europe, India, and Persia) were members of the same linguistic family. Linguists in the early nineteenth century began to analyze ancient Sanskrit. They discovered similarities between Sanskrit, ancient Greek and Latin, and other European languages. The word "me", for example, had the same meaning in Sanskrit, Greek, Latin, Persian, and Celtic. Other key words were traced through several languages. One word serves to illustrate the process:

Sanskrit - bhrata
Persian - biradar
Celtic - bhrathair
Dutch - broeder
German - bruder
English - brother
Lithuanian - brolis

Greek - phrater
Latin - frater
French - frere
Italian - fratello

Such analogies, discovered and tested through scientific methods, led to the conclusion that there was a common ancestor to most European and some Asian languages. This "mother" tongue was labelled Indo-European. Approximately one hundred and thirty languages stem from the original Indo-European mother tongue. Among these are ancient languages like Sanskrit, Greek, and Latin, and modern tongues like English, French, Spanish, Italian, Portuguese, and Armenian.

Through their examination of languages within the family, linguists were able to reconstruct the Indo-European language as it must have been. Eventually, they reconstructed about two thousand words. They used these key words to discover what kind of people the Indo-Europeans were. For example, all the languages that came from the mother tongue had similar words for winter, cold, and snow. The scholars, therefore, assumed that the Indo-European came from a relatively cold climate. To support this assumption they offered the fact that no Indo-European words were found for lion, tiger, monkey, rice, or bamboo, all items found in a warm climate. There were Indo-European words for aspen, oak, beech, bear, wolf, beaver, sheep, eagle, hawk, owl, and bee. Considering that no beech trees or bees are found east of the Black Sea, and that there was no Indo-European word found for ocean, scholars placed the origin of the Indo-European people inland in the area of eastern Europe or southwestern Russia. (Other researchers place their origin in Persia.)

Many Indo-European words reveal facts about the life of the Indo-European people. Their words gwou and melg indicate that they had cows that gave milk. Similarly, owi (ewe) and wlana indicate that they had sheep from whom they gathered wool, which they had learned to webh (weave) and siw.

Between 3000 and 2000 B.C. the Indo-Europeans began to migrate. They carried first stone and then bronze weapons. During their migration they conquered many Stone Age peoples. The reason for their migration remains a mystery. It could have been caused by a natural disaster, overpopulation, or invasion by other tribes. In any event, it is believed that some Indo-Europeans migrated southeast towards Persia, and India; others migrated south towards the Mediterranean, and others north towards the North Sea. As they migrated, they carried the Indo-European language with them. Thus, the language spread throughout Eurasia. By 1700 B.C. the Indo-Europeans had conquered all of Europe and imposed their language on the conquered peoples.

Today, one half of the world's population speaks languages derived from the original Indo-European tongue. With a knowledge of key Indo-European words, linguists have been able to trace its influence on other languages. The Indo-European word mat is one of these words. Its influence illustrates dramatically the wide dispersion of the Indo-European Language Family.

Indo-European - mat

Sanskrit - matr
Icelandic - mothir
Anglo-Saxon - modor
English - mother
German - mutter
Swedish - moder
Dutch - moeder
Norwegian - mor
Gaelic - mathair
Greek - meter

Latin - mater
Italian - madre
French - mere
Spanish - madre
Portuguese - mae
Russian - mat
Polish - matka
Lithuanian - moter
Persian - matar

Other key Indo-European words can be traced in the same manner. Rad (gnaw) has come down to English in the words razor, erase, rat, and rodent. Mel (grind) has been traced to the words molar, meal (ground grain), and mill. Ten (stretch) has been traced to tense, tent, and tendon.

Indo-European words can enter a language through other languages within the family, since languages borrow from one another freely. English, in particular, contains many borrowings. For example, the English word "mother" is derived from the Anglo-Saxon word modor, which in turn, is derived from the Indo-European mat. The same word mat, however, became mater in Latin. From the Latin derivative, English borrowed such terms as maternal, maternity, matron, matrimony, matricide, and matriarchy.

The research associated with the discovery, reconstruction, and analysis of the Indo-European protospeech has proved far more valuable than earlier theorizing. Indo-European has offered insights into the history of not only English, but also all the other tongues derived from the mother language. Its contribution to language study has elevated such study to the level of a science. The science of linguistics offers an extremely valid approach to the study of humanity through a uniquely human media, language.

Student Enrichment Activities

1. In most Indo-European languages the numerals one to ten and the words of close family relationships (mother, father, sister, brother) show similarities. Students can investigate these key words and attempt to reconstruct their own Indo-European words.

2. Investigate and trace Greek and Latin word borrowings and the etymology of English words.

3. Read related literature: Greek, African, and American Indian creation myths, Biblical stories (Genesis and the Tower of Babel).

4. Encyclopedia research on Indo-European, Sanskrit, etc.

5. Map work indicating the origin and migratory routes of the Indo-Europeans and the languages within the Indo-European Family.

6. Investigate other language families:

   a. Sino-Tibetan Family. Second largest language family. Includes Chinese, Thai, and Tibetan. Seven hundred million speakers.

   b. Semitic Family. One hundred fifty million speakers. Arabic, Hebrew, and North African Berber tongues.

   c. Uralic-Altaic Family. One hundred million speakers. Finnish, Hungarian, Turkish, and Mongol.

   d. Japanese-Korean Family. One hundred thirty million speakers.

   e. Dravidian Family. Languages of southern India. One hundred fifty million speakers.

   f. Malayo-Polynesian Family. Languages of Indonesia, Hawaii, Phillippines, New Zealand, and most of the islands of the Pacific and Indian Oceans. One hundred fifty million speakers.

   g. Mon-Khmer Family. Languages of Southeast Asia. Thirty million speakers.

   h. African Negro Languages. Generally subdivided into three families: Sudanese-Guinean, Bantu, and Hottentot-Bushman. One hundred and fifty million speakers.

i. American Indian Languages. Fifteen million speakers.

Part III Features of Human Language

OBJECTIVES:

The student will know and understand the features of human language (speech):

1. Human language has to be learned.
2. Human language depends on agreement for meaning and understanding.
3. Human language transcends the limitations of time and space.
4. Human language has an incredible variety of phonetic resources.
5. Human language is symbolic.

The fundamental feature of human language is that it has to be learned. Animal sounds are inborn and remain essentially the same wherever a particular species exists. The dog's bark has remained the same over thousands of years. Human language has changed drastically and is still changing. An elephant born in a Boston zoo makes the same trumpeting sound as an elephant born in the jungles of Africa or India. Incredible variety exists in human language; among language families, individual languages within a family, and levels within specific languages.

Suggested Classroom Activities

1. The student should be led to discover what human language would be like if it followed the same pattern as animal communication.

2. Trace the development of infant speech from discovery and experiment with sound, baby talk, single words, phrases, and finally, sentences. Ask students to gather evidence from their own younger sisters and brothers.

3. Students should discover that language is learned through imitation. Studies of isolated children have proven that a child reared by animals, abandoned to live on its own, or otherwise isolated from human society fails to develop speech.

4. Discuss with students how they learn a foreign language, and how they learn new words.

Human language depends on agreement within each linguistic community. The relationship between the sound and meaning of a word depends on local convention. Learning to talk is a matter of learning the meaning attached to certain vocal sounds.

Suggested Classroom Activities

1. Again, trace the development of infant speech. Why does a baby give up "baby talk"? Why does he make errors in pronouncing words? Students should discover that infants must learn the vocal "code" of the adults around him. How does he use the process of trial and error?

2. Vocabulary from foreign languages illustrates the need for agreement in order to determine meaning. The following words, listed on the board without explanation, would appear to be nonsense words. Ask the students to pronounce the words and attach meanings to them.

   krzeslo (chair-Polish)
   roobahshka (shirt -Russian)
   uccello (bird-Italian)
   ussfoor (bird- Arabic)
   neko (cat- Japanese)
   trapezi (table- Greek)
   ngui (fish- Chinese)

Students will have difficulty pronouncing some of these words because the sound "code" is different from that of English. They will see no meanings because they have not agreed on meanings for each word. When the meanings are attached, they can use the words correctly. Would a Japanese, Polish, or Russian person understand the words "chair", "shirt", "bird", etc.? Why? (In a similar exercise the teacher could list a group of nonsense words on the board. Have the students determine how the "words" are to be pronounced and affix meanings to them. The students could then use the words, realizing that they have created a language which only their community has agreed upon.)

3. The same exercise can be applied to one word. All the following words mean "dog" in various languages:

   inu (Japanese)
   ghehw (Chinese)
   kalb (Arabic)
   perro (Spanish)
   chien (French)
   skili (Greek)
   sahbahky (Russian)

4. The clock on the classroom wall is a good instrument to illustrate to students the need for agreement. Ask students whether we could keep time by dividing the day into twelve rather than twenty-four hours. How many seconds would there be in a minute? How many minutes in an hour? Hours in a day? Days in a week? Have students figure their own system of days, weeks, and months. They should discover that the only ingredient necessary to make their new time system work is agreement by its users.

Human language has the ability to transcend the limitations of time and space. Man can describe the past and forecast the future. He can speak of different places and of actions far removed in both time and place. Man can talk about anything.

Suggested Classroom Activities

1. Sentences written on the board which indicate variety of time (tense) will illustrate to students their ability to leap the barrier of time.

   a. Insects carry germs.
   b. The Indian squaw carried her baby on her back.
   c. The spaceship will carry three astronauts.

The teacher could, at this point, introduce the concept of tense. Ask students to compare and compose sentences indicating present, past, and future tenses.

2. To illustrate the ability of language to transcend both time and space, the teacher could supply the students with a list of words and ask them to use them in sentences. The sentences should deal with past, present, and future time and offer a variety of places.

   camel
   leopard
   caravan
   jungle
   moonship
   Columbus
   Robin Hood
   President Nixon
   Carl Yastrzemski
   Apollo 11
   dinosaur
   matador
   caliph
   Zeus
   Vietnam

Human language has an incredible variety of phonetic resources. Yet man uses sound with great economy. No human language uses all the sounds that man can make. English uses only about forty speech sounds (phonemes) and has created over one half million words from them. Some languages use as few as thirteen speech sounds, others as many as sixty. Thousands of speech sounds are possible. Each language has its own system of speech sounds.

Suggested Classroom Activities

1. A comparison of words from several languages will illustrate to students the variety of vocal sounds man can make. Their difficulty in pronouncing the following list of words should also indicate to them that many sounds are foreign to English. With practice these sounds would become familiar to them. (Again the students' own experience in trying to learn a foreign language will prove to be valuable.)

   ptytsah (dog-Russian)
   Czwartek (Thursday-Polish)
   Binufssiji (purple-Arabic)
   estestboznahneeu (science-Russian)
   Juuichigatsu (November-Japanese)
   Ioolios (July-Greek)

2. Lewis Carroll's famous poem "Jabberwocky" can be used to show students that nonsense words that follow the same sound pattern as English can be pronounced without difficulty, and even be interpreted.

   "Twas brillig and the slithy toves
   Did gyre and gimble in the wabe;
   All mimsy were the borogroves
   and the mome raths outgrabe."

   Students will have little difficulty pronouncing words like "brillig", "slithy", and "toves" because they are similar to English words. Ask students to find similar words in English:

   brillig--brilliant
   slithy---slimy
   gyre-----wire (gear)

   Ask students to interpret the nonsense words by rewriting the poem and substituting English words.

Perhaps the supreme attribute of human language is its limitless creativity. Man can say things never said before and still be understood. The essence of human language is variety and change. Existing words change meaning, words are borrowed from other languages, and new words are constantly created.

Suggested Classroom Activities:

1. **Words change in meaning. Have students trace the changes which the following words have undergone. (This and following exercises offer opportunity for dictionary work. The teacher may expand any of the exercises to suit particular classes.)**

	Original meaning
manufacture	**to make by hand**
manuscript	**hand written**
foyer	**fireplace**
companion	**one who eats bread with you**
comrade	**one who shares a room with you**
intoxicated	**poisoned**
incensed	**burned up**
naughty	**poor (one who has naught)**
marshal	**a horseboy or horseshoer**

2. **List the following outdated twentieth century words. Have students find their meanings by asking their parents and other adults.**

tandem
parlor
spats
flapper
valise
hep
victrola
piazza
spooning
sparking
consumption (disease)
galoshes
zoot suit
gad about
hot ticket
high-stepping
pussy-footing
sad sack
cat's pajamas

3. **New words (neologisms) are created. Have students define the following neologisms and make up a list of their own.**

miniskirt
moonship
spaceship
escalate
medicare
medicaid
Viet Cong
litterbug
demonstration
bookmobile
jaywalker
skyscraper
moonshot
cosmonaut

4. **New words are created in a variety of ways. Some words are made from the initial letters of other words (acronyms). Have students determine the sources of the following acronyms and make up a list of their own.**
   WHO (World Health Organization)
   AWOL (Absent Without Leave)

CARE (Committee for American Relief in Europe)
UNESCO (United Nations Educational, Scientific, and Cultural Organization)

NATO
SEATO
RADAR
SONAR
UNICEF
WACS
ALCOA
SUNOCO
NABISCO
SAC

5. Word borrowing. Languages, expecially English, borrow freely from one another. Using dictionaries, have students determine the language from which each of the following words was borrowed.

matador (Spanish)
caravan (Persian)
boomerang (Australian)
tomato (Mexican)
tomahawk (American Indian)
embargo (Spanish)
kindergarten (German)
colossal (Latin)
saga (Scandinavian)
bazaar (Persian)
cyclone (Greek)
opera (Italian)
algebra (Arabic)
iceberg (Dutch)
chauffeur (French)
titan (Greek)
balcony (Italian)
samovar (Russian)

Human language is symbolic. As a spiritual and mystic creature, man is a maker of symbols. He is always looking for deeper meanings. Through the ages man has found symbols in nature and has created symbols to avert catastrophe and to appease the gods. Tribal dances, religious rites, chants, monuments, flags, and tombstones are all man's symbolic creations. Of all forms of symbolism, language is the most highly developed and complicated. Human beings, by agreement, can make anything stand for anything. Moreover, there need not be any connection between the symbol and that which is symbolized. Words are Arbitrary Symbols.

Suggested Classroom Activities

1. Lead students to discover and understand the concept of a symbol and its referent. A symbol is anything used to stand for or represent anything else. Its referent is the object or idea for which it stands. Use common symbols to lead students to a definition.

dove	peace
hawk	war
four-leaf clover	good luck
skull and crossbones	poison
flag	country
gold	wealth
owl	wisdom

Students may supply more than one referent for each symbol. For example, a dove could be a religious symbol, and a skull and cross-bones could signify piracy. It should be stressed, at this point, that agreement on the referent is necessary for understanding among the users.

1. Ask students to make a list of other common symbols and their referents.
2. Have students collect visual symbols such as those used in advertising and political cartoons.
3. Discuss and make a list of symbols found in reading. This particularly applies to students' reading in mythology.
4. Discuss current prestige symbols. (clothing, cars, homes, jewelry, etc.)
5. Discuss and find examples of symbols used in various cultures. (Indian headdress, cowboy hat, native masks, etc.)

2. Just as an object or picture may be a symbol, words are symbols. When two or more speakers agree upon a sound or word to represent something in the real world, they have agreed upon a sound or word symbol. The most important concept to be understood is that the word is not the thing symbolized. For example, a "dog" could have just as easily been called a "cat". The "sun" could have been called "moon".
Since neither "dog" nor "sun" are the objects, but merely the symbols agreed upon to represent them, the symbol could be changed if everyone agreed upon it. The sun and dog would exist whether a word symbol existed for them or not.

Students should understand that there is little or no relationship between the symbol and that which is symbolized. Words are arbitrary symbols. The same object is symbolized differently by different peoples. Thus, we could call a horse a pferd as Germans do, a caballo as Spaniards do, an alogo as Greeks do, a loshat as Russians do, or a mah as the Chinese do.

The same arbitrary quality appears in one language. A frappe in various parts of the United States is labelled a "frosted", "milk shake", "malted", and even a "cabinet".

THE STUDY OF LANGUAGE

OBJECTIVES:

The student will understand the term "renaissance".

The student will learn that great numbers of Greek and Latin words and roots filled the English language as a result of the Renaissance.

The student will be able to explain the phrases "coin a phrase" and "coin a word".

The student will understand what a language family is.

Teacher Background:

One of language's more encompassing hybrid words is "renaissance", formed from the French prefix re, meaning "again", and the Latin root naso, meaning "to be born". "Renaissance" literally means rebirth or revival. Western culture gives the word a capital "R" and uses it to mean the great revival of art, literature, and learning which occurred in Europe in the 14th, 15th, and 16th centuries. The culture of ancient Greece and Rome, at least that part which had survived barbarians, overly-righteous Christians, and natural disasters, had lain dormant for almost a thousand years. Slowly, this great body of learning was rediscovered and re-evaluated. It was the foundation for the sudden flurry of astonishing achievement in all fields of human evdeavor which launched Western Man into the modern era.

If one place is to be pinpointed as the cradle of the Renaissance, it must be the Italian city of Florence. Though no one person can ever be credited with a movement of such scope as the Renaissance, The Medici family, bankers who eventually became rulers of Florence, must be singled out for recognition as the guiding lights of the movement's spirit. Though not great artists themselves, they patronized the struggling greats of their day, gave them commissions, and were indirectly responsible for many of the works of Michelangelo, Donatello, Verrochio, and innumerable other writers, painters, sculptors, and scholars. It is alleged that Lorenzo the Magnificent, the greatest of the Medici, authored one of the first Italian grammars himself, as well as running the city, patronizing the greats, and playing power politics.

It is impossible to date the Renaissance, for like all great cultural movements, it had preceding and following periods of transition. Also, in an age of limited communication, word of new ideas travelled slowly, explaining why Italy was out of the Renaissance and into the Baroque period while England was just reaching its heights of Renaissance accomplishments.

Perhaps the best transitional figure linking the late medieval world with the world of the early Renaissance is the Florentine writer Dante Alighieri. Dante's Divine Comedy exhibited the following characteristics which are the forerunners of the spirit of the Renaissance:

1. Increased interest in people rather than total emphasis upon God, the angels, saints, and demons.
2. Increased interest in and use of styles, ideas, and devices from the classical past. Virgil, for instance, is a character in the Divine Comedy, which itself is stylistically an imitation of The Aeneid.
3. The use of the vernacular as an acceptable, indeed preferable, writing language, rather than the classical Latin used almost exclusively in the Middle Ages.

Dante has medieval characteristics also. Predominant is the fact that, although his interest lies in people, his people still inhabit the world of life after death through which he is first guided by Virgil, then by his beloved Beatrice. It took humanists of a later date to define the central feature of the Renaissance, namely, interest in man as he lives in and is affected by the material world.

The Renaissance is usually divided into two parts: The Early Renaissance and the High Renaissance, with the advent of Leonardo da Vinci as the dividing line. Included in the period of the Early Renaissance are the writers Petrarch and Boccaccio (both of whom were greatly admired by Chaucer), the painters Giotto, Cambue, Fra Lippo Lippi, Fra Angelico, Botticelli, and a host of other painters, sculptors, architects, and designers. The High Renaissance is the era of da Vinci, Michelangelo, Bramante, Machiavelli, the Borgias, the Sforzas, the d'Estes, Lorenzo the Magnificent, to mention some of the myriad greats. In the High Renaissance, the vernacular was established as the language of literature; humanism became the accepted philosophy of the educated; non-religious schools were established; perspective was perfected as a technique in painting; the Americas were discovered and explored; contacts with Asia and Africa were expanded; linguistic studies of the various national tongues were assembled; scientific exploration was begun; superstitions were questioned; and the world view which marks modern man was set.

During the Renaissance the English language underwent explosive growth in vocabulary. English scholars developed a passion for the classics of Greece and Rome and mastered Greek and Latin so they could read ancient literature in the original tongues. As mastery of these languages increased, words from them began to flood into English and to be used as English vocabulary by ordinary men and women who had no knowledge of Greek and Latin. Scientific and medical language was expanded by the addition of "genius", "pollen", "area", "axis", "vacuum", "species", "radius", "virus", and thousands more. Shakespeare's plays contain many words which appeared in print as English for the first time, for he, like other writers of his day, borrowed freely. Shakespearean firsts include: "accommodation", "dislocate", "frugal", "indistinguishable", "misanthrope", and "obscene", to mention only a few.

At this time hybrid words flourished also. The most usual combination was Greek or Latin prefixes and suffixes combined with Anglo-Saxon, Scandinavian, or French roots. This process gave us "scientist", "jurist", "demoralize", "slenderize", "anti-vivisectionist", "pro-suffrage", "ex-king", and many others. This process is what led eventually to that triumph of English linguistics, "antidisestablishmentarianism".

During the Renaissance at least 10,000 new words entered the English lexicon. These were mainly of Latin and Greek origin, but also included borrowings from Spanish, Italian, and Dutch. Most are still in use today, although some were invented, played with, and then dropped as too awkward or unnecessary. Words like "adnichilate" (to be reduced to nothing), "obtestute" (to call upon), and "invigilate" (to be watchful) came and went quickly.

This process of inventing a word to cover some meaning one wishes neatly summed up is called "coining a word". When one coins a word, one invents it or "steals" it from another language, and then uses it for the first time in one's own language. The same process takes place with groups of words. Coining phrases has been one of the indirect contributions of writers and speakers for centuries. Shakespeare was the first to say, "backing a horse", "breathing one's last", "foul play", "sweets to the sweet", "a rose by any other name is still a rose", and many more expressions in common use today.

Perhaps the main reason English is able to borrow from, and make compounds of words from Latin, Greek, French, Italian, Dutch, German, and Spanish is that these languages are all members of the same language family, the Indo-European family of languages.

A language family consists of all the languages that have been formed from one ancient parent language. Language families have various branches, and each branch has its own set of languages. For example, one branch of Indo-European is Italic. From Italic was developed Latin. Latin itself gave birth to the Romance languages: Italian, Portuguese, Spanish, French, Rumanian, and Provencal. The Indo-European parent language has eight separate branches containing 132 different languages, some dead, many living.

Other language families of interest to Americans are:

1. Japanese - Korean family which contains only the two languages of its name.

2. **African Negro family which contains three branches:**

   a. **Hottentot-Bushman**

   b. **Sudanese-Guinean**

   c. **Bantu-One member language of the Bantu family is Swahili, in which there has been increased interest recently on the part of some black Americans.**

3. **Ural (Uralic) -Altaic family which contains:**

   a. **Finnish**
   b. **Hungarian**
   c. **Turkish**
   d. **Mongol**
   e. **Manchu**

4. **Semitic family which contains:**

   a. **Arabic**
   b. **Hebrew**
   c. **Amharic - one of the Ethiopian languages**

5. **Sino-Tibetan family which contains the world's most spoken language, Chinese. Others in the family include:**

   a. **Burmese**
   b. **Tibetan**
   c. **Thai**
   d. **Lao**
   e. **Vietnamese**

PREFIXES AND SUFFIXES

OBJECTIVES:

The student will learn common Greek and Latin prefixes and suffixes.

The student will learn how to use the dictionary to find word derivations.

Background:

Seventh grade students should become aware of the rich heritage of Greek and Latin words within the English language. A study of Greek and Latin prefixes and suffixes offers an opportunity for students to discover and explore the influence of Greek and Latin on English.

Students should not be required to memorize lists of Greek and Latin prefixes and suffixes. This unit is intended to be taught over an extended period of time. It might be taught in weekly lessons, or integrated with the unit called the Study of Language.

Suggested Classroom Activities

1. Students are more likely to retain the meanings of prefixes and suffixes if they examine groups of words with the same prefix or the same suffix. For example, the teacher may write the following group of words on the board:

exit
expand
exile
exhale
expel
exclude

Students should study the words to determine what they have in common. With little difficulty, they should be able to determine that the prefix "ex" means "out of". Have students affix meanings to the words and add to the list.

2. Students may supply words whose definitions are not quite clear. In the following list, the prefix "ex" has the same meaning, but it is less obvious.

exaggerate
example
excavate
excel
except
excerpt
exhaust
execute (to carry out)
exercise
expense

Such words offer an opportunity for dictionary work. The students should be able to determine the derivation and original meaning of the words. They should be able to answer the following questions:

For example:

exhaust (L. exhaustus, pp. ex-, out + haurire, to draw)

a. Where in a dictionary entry do you find the derivation of a word?

b. What does L. (or Gr.) mean?

c. What does the symbol mean?

d. What did the word originally mean?

e. What is its meaning now?

REQUIRED FOR SEVENTH GRADE

LATIN PREFIXES

ab (from, away from)
ante (before)
bene (well)
circum (around)
contra, counter (against)
de (from, down)
dis, di (separation)
dis (reversal)
dis (negation)
ex (out of)
extra (beyond)
in (in, on)
inter (between)
intro (inward)

mal (badly)
non (not)
per (through)
post (after)
pre (before)
pro (forward)
pro (in favor of)
re (back)
re (again)
sub (under)
super (over)
trans (across)
ultra (beyond)

GREEK PREFIXES

a, an (not)
ana (on, up)
anti (against)
bio (life)
cata (down, against)
dia (through, across)
ec, ex (out of)

en (in)
hyper (above, over, extra)
hypo (under)
para (beside, contrary)
peri (around)
poly (many)
pro (before)
syn, sym (with, together)

SUFFIXES

Suffixes are classified as to usage:

Noun

an
ian
ant, ent
ard
er, ar, or

ance
ence
ation
dom
ery

ment
ness
age
ship

eer, trix, ine, ette
ist
ster

ice
ion
ism

Adjective

able, ible
al, ical
an, ian
ant, ent
ar, ary
ate, ite
y

ese
ic, ac
ile, il
ive
ory
ous
wise

ful
ish
ose
less
ly
some
er
est

DICTIONARY

OBJECTIVES:

The student will review previously learned facts about the dictionary.

The student will increase his understanding of the value of the dictionary as a learning tool.

The student will know that there are many kinds of dictionaries.

Suggested Classroom Activities

To arouse pupils' curiosity, cards with words on them which will have enough variety to show the changing nature of language should be placed around the room. Suggested words are:

coal-hod, medicare, seabee, forsooth, smog, laundromat, scuba, jeep, dynel, astronaut, aureomycin, penicillin.

These words may be more easily written on the board.

Establish what the students already know about the dictionary. What is it? When does one use a dictionary? Does it tell anything more than a word's meaning? Of what value is the syllabication of words? Does the dictionary help one learn to spell a word, or does it require some knowledge of spelling? The teacher might ask pupils to look up "phlegm" or "gnarled" thereby showing that some spelling knowledge is essential even before a dictionary is consulted. Students then should look up such items as "Yellow River", "Montezuma", "Salerno", "Marie Antoinette" and "Antigone". Using these or similar terms will allow students to discover the dictionary's extra value.

Each student should have access to a good dictionary, preferably a college edition. All too often, the "junior", "student", or "high school" editions are so simplified that they lack much useful information, particularly information of an etymological nature.

From the school library, the local library, or his own resources, the teacher should have on hand several dictionaries, different from the classroom set; an unabridged one (Webster's new Third International is excellent), various paperback dictionaries, and those specializing in certain areas such as music, art, sports, and mythology. Students should explore these and discover their purposes and differences.

Students must also realize the importance of publication dates as they affect a dictionary's entries. They will discover as they begin to look up the words hung around the room or written on the board that some words to not appear in older dictionaries. Some will not be in paperbacks. The changing nature of language must be emphasized.

A subsequent series of lessons involving encyclopedias and various record books (students enjoy browsing through Guinness's Book of World Records, a new edition of which appears annually) is a natural development of this dictionary work.

Student Enrichment Activities

1. Student reports on dictionary making
2. Student reports on the history of dictionaries
3. Biographical studies of Dr. Samuel Johnson and Noah Webster
4. A slang dictionary, to be circulated throughout the school, created as a group project

Note: There are excellent audio-visual materials which the teacher may use in presenting both the dictionary and the encyclopedia to his students. These materials are available from:

1. S. R. A.
2. Field Enterprises Educational Corporation
3. Encyclopedia Britannica

GRADE VII

DENOTATION AND CONNOTATION

OBJECTIVES:

The student will know the difference between denotative and connotative meanings of words.

The student will realize that words have several levels of meaning.

The student will learn that words carry associative meanings that often have little relation to their dictionary meanings.

Background:

In Through the Looking Glass, Lewis Carroll recorded the following conversation between Alice and Humpty Dumpty:

> "When I use a word... it means just what I choose it to mean-neither more or less."
>
> "The question is", said Alice, "whether you can make words mean so many things."
>
> "The question is", said Humpty Dumpty, "which is to be the master-that's all."

The general purpose of this unit is to make students masters of the words they use, see, and hear. Do words mean what we want them to mean? Can we "make words mean so many different things"?

A study of the denotative and connotative meanings of words will help students become, if not masters over words, at least aware of levels of meaning that words carry and the power of words.

Part I Denotation

Background:

Denotative meanings of words are generally the dictionary meanings of words. The notion that every word has a "correct meaning" should be clarified. One word can have several denotative meanings. The meanings of words are constantly shifting and changing, and the dictionary writer is constantly revising in order to keep up with this change. No one dictionary can contain all the words and meanings in English because our language is ever growing, ever changing. The dictionary attempts to explain, as carefully as possible, the common core of meanings assigned to a word. These core meanings are the word's denotations. (For seventh grade students the term "dictionary" meaning may be substituted for "denotative" meaning.)

Suggested Classroom Activities

1. In order to illustrate to students the levels of meaning associated with one word, ask them to define a simple word like "table". Students may ask, "What kind of table?" Right away they are attaching levels of meaning to the word. All the definitions offered by the class should be put on the board, and then students should check their definitions using a dictionary. Webster's New World Dictionary of the American Language cites the following definitions for the word "table":

   1. a thin slab of metal, stone or wood used for inscriptions; tablet
   2. a piece of furniture consisting of a flat top set horizontally on legs
   3. such a table set with food for a meal
   4. food served at table
   5. the people seated at the table
   6. a compact, systematic list of details, contents, etc.
   7. a compact, orderly arrangement of facts, figures, etc., usually in rows and columns: as, the multiplication table
   8. a tableland
   9. any flat, horizontal surface, piece or layer

After completing this process with more words, the students should be able to determine what a dictionary or denotative meaning is. They should realize that very often one "correct" meaning is insufficient and that words have levels of meaning.

2. The same objectives can be reached in a similar exercise. Again, the teacher chooses a simple word and presents it to the class in a group of sentences. The word should be one

with several levels of meaning. For example:

1. The student strutted across the room with an air of triumph.
2. After the compliment, she felt she was walking on air.
3. He gave her the air.
4. Want some air in your tires, mister?
5. She certainly does put on airs!
6. The summer air was warm and fragrant with the scent of flowers.
7. There was a suspicious air about the two men.
8. In 1860 a change was in the air.
9. The students were allowed to air their views to the student council.
10. Will the ballgame be on the air tonight?

    a. Have students determine the various denotations of the word "air" as it is used in the sentences. This process, it might be pointed out to the students, is very similar to the process that the writers of dictionaries use to determine the meanings of words.

    b. Have students formulate as many sentences as possible that illustrate the denotations of the following words:

        table
        horse
        walk
        slide
        arm
        date
        rich
        flight
        dog
        water

Connotative language is language which affects us rather than informs us. This affective quality of words is relayed through tone of voice, rhythm, alliteration, or through the pleasant or unpleasant feelings which surround the word. Word connotations can be gained through personal experience, or learned from one's family or society. For example, most students would be unable to give the denotative meaning of the word "communism", yet would react unfavorably to the connotative meaning of the word. Since most students have never known a communist or studied communism, their reaction would be truly emotional. The power of words, therefore, lies not in their denotative meaning but also in their associated meanings; the emotions they evoke, the images they stir up in the mind, and the sensory reaction they produce.

Suggested Classroom Activities

1. The use of the following poem by John E. Donovan, which appeared in The Saturday Evening Post, provides an effective way to introduce the concept of connotative meanings to the students.

"Semantics"

Call a woman a kitten, but never a cat;
You can call her a mouse, cannot call her a rat;
Call a woman a chicken, but never a hen;
Or you surely will not be her caller again.

You can call her a duck, cannot call her a goose;
You can call her a deer, but never a moose;
You can call her a lamb, but never a sheep;
Economic she lives , but you can't call her cheap.

You can say she's a vision, can't say she's a sight;
And no woman is skinny, she's slender and slight;
If she should burn you up, say she sets you afire;
And you'll always be welcome, you tricky old liar.

a. Before presenting the poem to students, have them determine the denotative meanings of the key words;

kitten
cat
mouse
rat
chicken
hen

duck
goose
deer
moose
lamb
sheep

vision
sight
skinny
slender, slight
"burn up"
"set afire"

On reading the poem students react to the connotative meaning of the words, not their denotative meanings. They are aware that words like cat, kitten, mouse and rat, mean totally different things in the poem than they do in the dictionary. To illustrate this to students, the teacher may write several of the words from the poem on the board and ask students for both the dictionary definition of each word and its connotative meaning in the poem. (Again, with seventh grade students the term "associated" meanings may prove easier to work with than "connotative")

Related Activities

1. Have students make up lists of other animal names often applied to humans. They should distinguish between the denotative and associated meanings of the words.

   wolf
   vulture
   owl
   fox
   buzzard
   swine
   donkey
   shark
   dog
   snake
   crow
   weasel
   worm
   mule
   shrew
   gorilla

2. Have students list and explain common phrases which incorporate human-animal comparisons or human-object comparisons:

   "gentle as a lamb"
   "a bull in a china shop"
   "clever as a fox"
   "a dog's life"
   "timid as a mouse"
   "good as gold"
   "salt of the earth"
   "she's a gem"
   "bold as brass"
   "solid as a rock"

3. Develop lists of synonyms with the class indicating pleasant or unpleasant connotations:

Pleasant	Unpleasant
up-to-date	newfangled
individualistic	crackpot, eccentric
crowd	mob
well-fed	fat
firm	stubborn, obstinate
unpolished	crude
curious	nosey, busy-body
thrifty	stingy
demonstration	riot
thin, slender, wiry	skinny
inexpensive	cheap
sensitive	bad-tempered
self-confident	conceited, proud

4. To illustrate how personal connotative meanings can be, write a word on the board and have students write quickly any associations that come into their heads. Compare the student's lists for each word.

5. Have students form humorous "conjugations" of words:

I am firm.
You are stubborn.
He is a pig-headed fool.

I am slender.
You are thin.
He is as skinny as a rail.

6. Advertising utilizes various forms of connotative language. Have students collect samples from newspapers, magazines, radio, and television.

   a. prestige "scientific" terms - since the layman seldom knows the denotative meaning of such words, he is impressed by their connotative associations:

      Dial soap's "hexachlorophene"
      deodorants containing "aluminum chlorohydrate"
      Crest toothpaste's "flouristan"
      Gleem toothpaste's "GL70"
      Biz Laundry product with "bio-enzim"

   b. Brand names carrying connotative associations:

      Mercury
      Lincoln
      Mustang
      Barracuda
      Maverick

      Land o'Lakes Butter
      Dove
      Palmolive
      Ivory
      Gleem

   c. Use of rhythm and alliteration in jingles for emotional appeal:

      "Progress is our most important product"
      "Winston tastes good like a cigarette should"
      "Better things for better living through chemistry"
      "Better Buy Buick"
      " Babies are our business. . . our only business!"

   d. Use of words with prestigious connotations:

      "Imperial margarine - fit for a king"
      "Miller, the champagne of bottled beers"
      "Budweiser, the king of bottled beers"
      "London Fog" raincoats
      "Evening in Paris" perfume

   e. Brand names that have themselves become prestigious:

      Cadillac, Jaguar, Chanel No. 5, Ritz Hotel, etc.

f. Have students create notebooks of advertisements using connotative words, pictures, and illustrations.

GRAMMAR: THE SENTENCE AND ITS PARTS

I. Review

A. The basic patterns or kernel sentences and the simple negative, interrogative, and passive transformations

B. The functions of the modifiers-adjectives and adverbs - as preparation for phrase and clause work

II. Introduce Embedding of Phrases and Clauses

OBJECTIVES:

The student will understand the function of the prepositional phrase in the sentence.

The student will be able to identify the subordinate and main clauses and understand the function of each in the sentence.

Background:

"Embedding", a transformation in which one kernel or basic pattern is made a part of another kernel, is a term used in transformational grammar; however, it is a process which occurs in the language and can be studied in any grammatical approach.

Example:

Basic Pattern No. 1 .... The house is old.
Basic Pattern No. 2. .... The house is on the corner.

Embedding transformations:

a. Prepositional phrase............... The house on the corner is old.
b. Relative clauses.................... The house which is on the corner is old.

Students should realize that phrases and clauses can be stated in basic patterns or kernels and then combined or embedded in another sentence according to its function. Practice in embedding sentences should make the students realize the variety of choices offered by the English language.

The teacher should try to avoid an approach which demands only mechanical identification of the sentence parts and strive to provide the students with an understanding of the relationships which exist within the sentence.

The following is an outline of the sentence parts required to be analyzed in this grade.

- A. The prepositional phrase
  - 1. adjective
  - 2. adverb
- B. The clause
  - 1. main, independent, principal
  - 2. subordinate or dependent
    - a. adjective
    - b. adverb
      - (1) time
      - (2) cause
      - (3) result

III. Verbs (Regular and Irregular)

- A. Principal parts
  - 1. present
  - 2. present participle
  - 3. past
  - 4. past participle
- B. Simple tense
  - 1. present
  - 2. past
  - 3. future

Problems in Usage

1. Agreement of Pronoun and Antecedent
   - A. Personal pronouns
   - B. Relative pronouns
2. Agreement of subject and verb in number

A. The definite pronoun

One of the boys (is, are) going.
Several of the boys (is , are) going.

B. The compound subject

The boys and I (is, are) going.
Either the boys or Joe (is, are) going.
Either Joe or the boys (is, are) going.

C. The relative pronoun

The girls who (is, are) absent will make up the test tomorrow.

Anyone who (is, are) present today will receive extra credit.

LOGIC AND THE MASS MEDIA

Background:

In grade six the students analyzed commercials in two media: radio and television. They determined whether the message was fact or opinion, and what part the audience played in determining the method of selling. Students in grade seven should build upon the foundation set in grade six and learn more about very common fallacies in logic and then apply this knowledge to a study of commercials or advertisements not only in radio and television, but also in the magazines.

Note: The teacher should avoid the pedantic labels attached to the various fallacies; the student should discover errors in reasoning processes and not memorize terms.

I. Logic

A. The hasty generalization

OBJECTIVES:

The student will learn the difference between a particular and a universal statement.

The student will discover that the hasty generalization is fallacious reasoning.

Suggested Classroom Activities

1. Students should first learn the key words which distinguish the particular statement from the universal or general. A very simple illustration should be the most effective. What is the difference between these two statements:
    1. Some of the dogs are spotted.
    2. All of the dogs are spotted.

Students should realize immediately that the first statement speaks only of a partial number of the dogs while the second statement refers to all the dogs. The words "some" and "all", therefore, determine that one statement is particular and the other is universal or general.

More exercises or examples should be provided until the teacher can be reasonably certain that the students have grasped the concept.

2. After the students have achieved the first objective, they should then study the logical basis of universal or general statements. They should realize that a general or universal statement can be refuted if one exception can be found, i. e., all dogs are not spotted if one can be found that is a solid color.

The teacher should provide more activities so that the students may examine hasty generalizations. The degree of difficulty or sophistication will depend upon the classroom activities.

B. The limited choice

OBJECTIVES:

The student will discover that many statements which offer only two choices or alternatives are frequently misleading or fallacious.

Suggested Classroom Activities

1. The teacher should proceed as inductively as possible. Provide some samples of the limited choice fallacy and have the student attempt to discover what is missing from the statements.

    Samples:

    a. You are either with us or against us.

b. Love America or leave it.
c. Either we go to war or we lose everything.
d. You are either a Republican or a Democrat.

2. Work with the magazine to discover how many advertisements are based on this "either-or" fallacy. How many ads imply only two alternatives? How many are based on generalizations?

GRADE VIII
LANGUAGE

THE STUDY OF LANGUAGE

OBJECTIVE:

The student will explore the Old English, Middle English, and Modern English periods.

The student will learn how certain changes in the English language were prompted by historical events.

The student will know the contributions to the language of:

1. **Augustine**
2. **Alfred the Great**
3. **Geoffrey Chaucer**
4. **William Caxton**
5. **William Shakespeare**
6. **Samuel Johnson**
7. **Noah Webster**

Teacher Background:

The development of the English language is divided into three periods: Old English, Middle English, and Modern English. The Modern English period separates into Early Modern and Later Modern. Placing dates on these periods is quite arbitrary and ignores that important idea of transition between movements in culture. Scholars disagree even on the arbitrary dates. More often than not, however, Old English is dated 450-1100 A. D.; Middle English is dated 1100-1500 A. D.; Early Modern dates from 1500-1700 A. D.; and Later Modern dates from 1700 A. D. to the present. The dates for the beginning and end of the Middle English period are the most disputed.

Old English, or Anglo-Saxon, is the most Germanic language of the three. It has all the features of the Frisian, Dutch, and German languages of the same era. Its basic features are:

1. **Every letter stands for a sound; there are no silent letters. There are no spelling standards, but this creates few problems, as Old English is quite phonetic.**

2. **Verbs, nouns, pronouns, and adjectives have inflected endings. Verbs have six different forms in both the present and past. Adjectives have various endings depending on what they are modifying. Nouns and pronouns have four cases.**

3. The lexical words (nouns, pronouns, verbs, and modifiers) have changes subject to tense, person, number, gender, and mood.

4. The syntax is synthetic, or merely dependent upon the writer. As most words show their functions through their endings, word placement is relatively unimportant.

5. Punctuation and capitalization rules are different and fewer.

6. Vowel sounds are pronounced as they are in twentieth century European languages other than English.

7. Borrowing is not common. Old English prefers to coin new words when new ideas need names. Some Celtic place-name holdovers are used: London, Dover, Thames, Avon, etc. Latin gives religious terms, but only a few non-religious terms filter in, such as "spend", "rook", and "radish". Many words are taken from the Vikings (Danish), particularly the "sc" and "sk" soundings "sc" words: "skirt", "scrape", "sky", etc.

8. A word's first syllable is always the stressed syllable.

9. The alphabet has no j, g, v, or z. Two different signs, however, are are used to represent "th".

10. No paragraphing is used in writing.

11. Double consonants have extended pronunciation.

12. "Schwa" vowel ("e" on the word "name") has stressed pronunciation

Middle English is the result of two languages living side by side for centuries, before one, French, was abandoned. For almost three hundred years after the Norman Invasion in 1066, French was the language of culture, government, and law. It was spoken exclusively by the upper classes who looked upon Anglo-Saxon as low, vulgar, and graceless. Those Anglo-Saxons who wished to ingratiate themselves into Norman favor, or who wished to pass themselves off as "better than the rest", learned French. Slowly, however, the Normans lost their French holdings, intermarried with Anglo-Saxons, and became more conscious of being English. As hostilities relaxed, more and more French borrowings slipped into English. When the Hundred Years War broke out in 1337, the Normans were passionately English. When it was used, French was totally different from the French of Paris, and Middle English had fully developed the following characteristics:

1. Borrowing from other languages became habitual.
2. Many words were stressed on syllables other than the first.

3. Most case endings were gone from nouns. The "s" in the possessive was a major exception.

4. Analytic syntax was developed. A word's function was the result of its place in a sentence, rather than its inflected ending.

5. The "ed" on verb endings was pronounced.

6. Double consonants lost their drawn out pronunciations.

7. The schwa vowel was still pronounced.

8. No standards existed for spelling, which because of French influence, became more complex. The Old English word "queen" for example, was spelled "queen", "queene", "cwen", "kweine", and "cuhweene".

9. The business dialect of London and its surrounding Midlands was standard Middle English, mainly as a result of the writings of Geoffrey Chaucer.

10. The end of the period saw the start of the Great Vowel Shift, which added immeasurably to the spelling and pronunciation difficulties in the English language. For some unknown reason, the vowel symbols began to represent sounds different from those that the vowel signs represented in other European languages. Long vowels became diphthongs, and short vowels became long. This peculiar linguistic event explains why a Spaniard would pronounce "this big ship" as "thees beeg sheep". Vowels did not shift in his or other European languages. His letter "i" has an "e" sound, as in the Spanish si, meaning yes.

11. Though it looks more like modern English, Middle English sounds more like Old English.

Early Modern English, the language of the Elizabethan Era, England's Golden Age, is easily recognizable to the twentieth century reader of English, although how much one would understand hearing it spoken is a matter of scholarly dispute. Some of the features of Early Modern English are:

1. Analytic syntax was firmly established and followed basically the same system as twentieth century syntax.

2. Usage was often different from twentieth century usage. One common difference was the frequent use of double, triple, and even quadruple negatives, usually for emphasis as in these examples from Shakespeare: "Thou hast spoken no word all this while, nor understood none neither."; and "Nor never none shall mistress be of it save I alone." Another difference in usage was in the

comparative and superlative forms of adjectives. Expressions like "more larger" and "most unkindest" illustrate the use of the double comparative and superlative.

3. Latin and Greek words became English words in greater numbers than before or since. Spanish, Dutch, and Italian words were also borrowed in great numbers.

4. There was still much variety in spelling. For instance, an author's spelling of the same word two or three different ways in the same work was not uncommon.

5. "s" and "es" began to replace "est" and "th" on verbs.

6. Writers began to view the language as plastic and developed the habit of using one part of speech as another. This habit becomes quite typical of Later Modern English. Examples from Shakespeare once again are: "Write this down and history it for all ages."; "Strangered with an oath."; "Wouldst thou be windowed in great Rome?"; and, "In the dark backward and abysm of time."

7. Compoundings increased amazingly.

8. The language reached heights of magnificence which have never been surpassed and rarely equaled. As Richard Mulcaster, an Elizabethan educator, so perceptively observed, "I take this present period of our English tongue to be the very height thereof."

Later Modern English, the English of today, though more like than unlike Early Modern English, still has differentiating characteristics which include:

1. Much needed standardized spelling was attained through the impressive dictionary accomplishments of Dr. Johnson and Noah Webster.

2. Eighteenth century linguists began to apply rules of Latin grammar to English, thereby cutting off much of the plasticity exhibited earlier. They forbade double negatives, prepositions at the ends of sentences, conjunctive beginnings, objective case pronouns after linking verbs, etc.

3. "Americanisms" became respectable; later the term American English became recognized as English in America subject to many different influences expanding and changing more rapidly than traditional British English.

4. "Thou", "thine", "thee", "thy" disappeared along with the "est" in second person singular verbs, which accompanied "thou"; "thou goest" became "you go".

5. Borrowings became more international, coming from India, the American Indian Tribes, and the masses of immigrants who entered the United States.

6. The process of coining words and phrases becomes more frequent through the influence of science, medicine, journalism, pioneering, ranching, politics, and the mass media.

7. English becomes more borrowed from than borrowing, indicating its importance among the world's languages.

Certain historical events are intimately associated with the various periods of the English language. The Old English period is the result of the Anglo-Saxon Invasion. Three Germanic tribes entered Celtic England and in a century had it under their control. The Jutes entered Kent in 449 A. D.; the Saxons arrived in southern England in 477 A. D.; and the Angles, after whom England is named, entered eastern England in 547 A. D. These three tribal invasions planted Germanic language in England. The coming of Christianity around 590 A. D. presented the Anglo-Saxons with the Roman alphabet which they quickly adopted.

Although Viking raids had been occurring for a century, it was not until 866 A. D. that the Vikings, called the Danes, invaded England with the intentions of staying. The valiant efforts of Alfred the Great kept the Danes from overwhelming the country, but the Danes did stay, occupying one-third of England, which they called the Danelaw, and giving to Old English its only set of word borrowings which were still Germanic in origin.

1066 is one of those rare red-letter years in a nation's history. Duke William of Normandy, later King William I of England, also called William the Conquerer, claimed the English throne. Anglo-Saxon nobles had elected a Saxon lord, Harold, as king that year, when Edward the Confessor died without an heir. William claimed that he was Edward's choice for England's king, and invaded. Harold and his men, after defeating the Danes who were troublesome once again, rushed to Hastings, where the Normans, several thousands strong, had encamped. In the battle Harold was killed, and England became a Norman possession. French was introduced as the official language. In the following centuries English changed tremendously in both structure and vocabulary.

The Italian Renaissance was the next historical era which profoundly influenced the English language. This movement was treated at some length in the Grade Seven Background. It was the period in which new Greek and Latin words, the introduction of the printing press, and the delight in new words prompted by discovery and exploration, combined to lift English into the Early Modern period.

The gradual ascendency of the United States to a position far more weighty than that of Great Britain, and the age of the mass media are the final historical phases to influence the English language. The first explains the more casual use of the language, which in the opinion of scholars, is much more like the Elizabethan approach than that of modern Britain. The second explains the "fad" quality of so many words and phrases, and also the Americanization of other languages, influenced by American films and television.

Several men take positions of primacy in the history of the English language because of their contributions and innovations.

St. Augustine, not the neo-Platonist, North African philosopher, but the Roman missionary sent to England by Pope Gregory in 599 A.D., is credited with introducing the Roman alphabet into Anglo-Saxon England. He was not the first Christian in England. A few years before his arrival Irish monks had begun the work of conversion in northern England. Legend has it that Pope Gregory, seeing Angle boys being sold as slaves in Rome, said they were angels, not Angles, and determined to get to England to convert them. Instead he was elected Pope and sent Augustine. Augustine's first converts were Jutes and Saxons. The Irish missionaries were already among the Angles. During Roman occupation, there were many Christians in England also. Indeed, the church at Canterbury used by Augustine was not built by him, but was a Christian chapel erected by Romanized Celts many years before. Augustine's contribution to the language, then, is the introduction of the Roman alphabet and the first, though few, Latin words to be accepted in English.

The only English monarch to be given the title "the Great", was the monumental King Alfred, a Saxon who united the Anglo-Saxons in their struggle against the Danes. His contributions to the English language are as vital as his service to his country:

1. Alfred began the famed "Anglo-Saxon Chronicle" which continued in existence until 1154.
2. He established the West Saxon dialect as the literary language of England.
3. He rebuilt destroyed schools and established many new ones.
4. He taught himself Latin and then personally translated many Latin works into Old English.

Geoffrey Chaucer was to Middle English what Alfred was to Old English:

1. He made writing in the vernacular not only acceptable, but fashionable.
2. His Canterbury Tales is the greatest single work of the Middle English period.
3. Through him many of the styles and ideas of the early Renaissance entered England.
4. He established the London dialect as the preferred dialect of English.

In 1440 a German aristocrat, Johannes Gutenberg, invented a printing press with movable type. An Englishman, William Caxton, brought the printing press to England and in 1476 began printing books. The import of Caxton's work is immeasurable. The growing middle class who desired learning but could not afford hand-crafted manuscripts were able to purchase printed books at relatively cheap prices. Caxton also put into print many great works which received tremendous circulation. Among them were Malory's Le Mort D'Arthur and Chaucer's Canterbury Tales. Caxton also printed the Bible.

The giant in the English language is, without doubt, William Shakespeare. It was he more than anyone else who recognized the plastic quality of the English language. Many English words appear for the first time in his works, and his writing vocabulary was a stunning 20,000 words, more than any other writer in any age. He coined more phrases that have become part of the language's mode of expression than any other author. With a mastery of expression that was both a model for and a reflection of the Elizabethan delight in language, Shakespeare brought the English language to its full flowering and richness.

In 1755, Dr. Samuel Johnson published his 40,000 entry Dictionary of the English Language. Johnson believed that it was the duty of the lexicographer to show how language is used, to attempt to establish standards of usage to ease communication. Johnson believed that spelling should be standardized and simplified whenever possible. It is now fashionable to point to the unsophisticated, perhaps primitive, dictionary style employed by Johnson. His syllabication was oversimplified, breaking only on the accented syllable. He had no phonetic spellings, no etymologies, and no sets of synonyms or antonyms. However, the magnitude of his concept in a field that was little worked in is impressive. Previous dictionaries had comparatively few entries and frequently specialized. In the early seventeenth century, for instance, Henry Cockeram published The English Dictionary, or an Interpreter of Hard English words designed to give explanations of new English words from Latin and Greek. Dr. Johnson's valiant attempts to standardize spellings, give examples of good usage, and encompass the full scope of the English language for the first time has left a lasting mark on the language.

Undoubtedly, the greatest American linguist was Noah Webster, a towering figure in America's version of the English language. It was he who insisted that Americans use the English language as it suited them, not as English scholars or American Anglophiles dictated. He declared that "Americanisms" had a distinct, necessary, and valuable place in the language. His doing so did much to give early Americans confidence in themselves and in the culture which they had evolved and to which they were adding each year. The international recognition accorded Bryant, Emerson, Thoreau, and Poe during Webster's lifetime more than proved his point.

Super patriot, devout scholar, indefatigable traveler, Revolutionary War veteran, prolific writer, American humanist, Webster is all these, as well as being the greatest single figure in the compiling of English language dictionaries. His two editions of An American Dictionary of the English Language, the first in 1828, the second in 1841, two years before his death at age 84, established the basic principles for all succeeding dictionaries:

1. **Inclusion of scientific, medical and technical terms**

2. **Arrangement of meanings in numerical order, the etymologically primary definition coming first**

3. **Inclusion of complete etymological information, which is a goldmine of knowledge for the interested linguist**

4. **Inclusion of words used by speakers of English regardless of their condemnation by grammarians in England**

Also influential was Webster's The American Spelling Book, which sold between eighty and one hundred million copies during the nineteenth century. The inconsistency of English spelling annoyed Webster as much as it was to annoy the great George Bernard Shaw. Webster's book, also called the Blue Backed Speller, attempted to simplify spelling with at least some recognition of phonetics. Seventeenth and eighteenth century grammarians, entranced with Latin and the artificial applications to English of Latin rules, had put a "b" into "debt", a "gh" into "delight", words that in earlier days were "dette" or "det" and "deliten". In Webster's speller, "publick" became "public" and "our" ending words like "favour" became "or" ending, "favor". He also suggested "nabor" and "hed" for "neighbor" and "head" and dozens more simplifications. Some were accepted; others were rejected, to the everlasting grimaces of schoolchildren who have suffered through the inconsistent, often grotesque, patterns of English spelling since.

G. B. Shaw invented the word "ghoti", which, said he, was pronounced "fish" since "gh" is "f" in words like "cough" and "laugh", "o" is "i" in "women" and "ti" is "sh" in such words as "nation" and "station". Shaw's joke, which is indeed valid, and his play, Pygmalion, which illustrates the fine points of phonetics, pokes fun at linguistics and crucifies the notion that there is only one "correct" and "intelligent" way of speaking English, strongly reinforce Webster's premise.

Webster introduced American English into the language's mainstream and coordinately invited the English speaking world into America's dynamic, spirited culture. His brilliant dictionary, far surpassing Johnson's, earned him an eminent position among the greats of the English language.

CHANGE AND VARIETY IN LANGUAGE

Part I Words Change Meaning in Time

OBJECTIVES:

The student will be able to identify and explain four processes of lexical changes: elevation, degradation, specialization, and generalization.

The student will realize that meanings of words change in time.

The student will learn that a word means what a particular community at a particular time intends it to mean.

Background:

The study of how meanings change should be preceded by some investigation of the history of the English language so that the student will be familiar with the basic historical and linguistic terms. This section of the unit will also test and hopefully improve the student's facility in using the dictionary.

Words do change and normally such changes occur in one of the following ways:

1. **There is an elevation or improvement in meaning.**
2. **There is a degradation or deterioration in meaning.**
3. **Words become generalized.**
4. **Words become specialized.**

Note: In this section the concern is not with lexical changes determined by context, but with the history of lexical changes.

A. ELEVATION

Background:

What do the terms "lady" and "lord" mean to a person in the 20th century? Although there may be various shades of meaning illustrated through context, generally the words suggest respect and esteem. The 20th century meanings, however, are not always the accepted meanings. "Lady", for example, once designated a woman in charge of baking bread, and the "lord" was the guardian of the bread. The word "fond" has also undergone change; it once meant "foolish". Such words have improved in meaning; that is, they have developed pleasing and dignified meanings. The Oxford English Dictionary provides a more detailed account of lexical changes, and the students should be encouraged to use this work in the activities suggested in this unit. A rather vivid example of the elevation (and generalization) of meaning is

illustrated by the OED in its description of the term "bonfire". The term now refers to any type of fire used to symbolize a celebration; however, this favorable meaning started with Samuel Johnson when he altered the spelling from "bonefire" to "bonfire". Notice how the meaning has changed through the centuries;

14th c. to 15th c. - a fire of bones burnt in the open air

16th c. to 17th c. - A fire to consume corpses

17th c. to 18th c. - A fire for destruction, as of heretics, proscribed books, trash, etc.

18th c. to 19th c. - The modern meaning of a fire of celebration

Suggested Classroom Activities

Students could trace the changes or elevations which have occurred in the following terms:

1. jewel
2. paradise
3. nice
4. knight
5. squire
6. companion
7. bible
8. dean
9. bless
10. Easter

The results of such research could vary in depth. Some students may be concerned with the earliest recorded meaning as compared with the contemporary meaning; others may use the OED to present a detailed account as seen in the example of "bonfire".

B. DEGRADATION

Word meanings are not always elevated; some are degraded. "Silly", for example, once meant "good, blessed, innocent." An "idiot" was "one who did not hold office." A bribe was "a scrap of bread."

Suggested Classroom Activities

Trace the degradation process in the following terms using the same approach as employed in elevation:

1. onion
2. delirious
3. doom
4. caitiff
5. dunce
6. giddy
7. crafty
8. daft
9. villain
10. bedlam
11. wanton
12. boor

C. GENERALIZATION

Background

Very specific meanings have become more general. A "chest" originally referred to a "coffin" and now refers to a container for any variety of commodities.

Suggested Classroom Activities

a. Again, using the dictionary, and in particular the OED, trace the generalization process in each of the following:

1. Caesar
2. arrive
3. journey
4. train
5. chattel
6. barn
7. box
8. grotesque
9. brace
10. disaster
11. humorous
12. quarantine
13. test
14. lunatic
15. alcohol
16. candidate
17. coach
18. influence
19. decimate
20. marmalade

b. Some students may investigate the history of the term "humor" and, in greater depth, report on the "Theory of the Humors."

D. SPECIALIZATION

Background

Some meanings have generalized; others have become more specific. The term "deer", for example, once meant "any wild animal". A "diamond" was once used to designate "any substance too hard to break."

Suggested Classroom Activities

Investigate the original meanings of the following terms and attempt to theorize as to why the meanings became more specific:

1. canal
2. vaccine
3. gargoyle
4. satellite
5. congress
6. sermon
7. torpedo
8. gopher
9. girl
10. engine

Student Enrichment Activities

The following definitions are quoted in part from an old dictionary dated 1828. Point out how modern or contemporary definitions differ from those listed below. What type of change is illustrated by each?

a. to explode - to drive out disgracefully with some noise of contempt

b. spectrum - an image, a visible form

c. meat - food in general

d. obsequious - obedient, compliant, not resisting

e. anecdote - something yet unpublished,

f. reckless - careless, heedless, mindless

g. discipline - education, instruction

h. imp - a son, an offspring, progeny

i. gossip - one who answers for a child in baptism

Students might investigate various terms used for brand names:

Zest, Ivory, Maverick, etc. What is the advertising psychology which motivates the word choice? Why is that specific item designated by that particular term?

Note: Although this unit is concerned primarily with the history of lexical changes, it also offers a fine opportunity to examine the etymology of particular terms, to review the history of the language, to increase facility in dictionary use, and to reinforce the fact that words are arbitrary symbols.

Part II Words Change Meaning in Context

OBJECTIVES:

The student will define "context".

The student will realize that, since many words have a variety of meanings, he must make it very clear through the structure of his sentence what meaning is intended.

The student will know that a dictionary does not prescribe meaning; it describes meaning.

Background

In part I of this unit the student investigated how word meanings change in time; he should now realize how he frequently changes word meanings in context. Such a study should again remind the student that his language is varied and versatile, and that ultimately a word's meaning is determined by context or actual use.

Note: This lesson is best done inductively.

Suggested Classroom Activities

1. Demonstrate how context can change the meaning of a particular word. The word "run" is commonly used to illustrate that context changes meaning. Ask the students to use the term in as many ways as possible.

2. Select one of the following terms and use it in five different sentences with five different meanings. A sentence will not be satisfactory unless the meaning of the term is clear.

   a. fix
   b. cut
   c. dead
   d. ring
   e. flight

3. Rewrite the following sentences to eliminate ambiguous and vague meanings.

   a. He's dead.
   b. He ran.
   c. He gave her a ring.

Note: The teacher should also select samples from student writing.

Part III Variety in Vocabulary, Grammar, and Pronunciation

OBJECTIVES:

The student will broaden the scope of his language choices so that he will be able to adapt to a variety of social, academic, and professional situations.

The student will realize that variations in language choices cannot be automatically labeled correct or incorrect, that usage is relative.

The student will be able to define and explain the following terms: regional dialect, standard, English, formal and informal usage, colloquialism, slang, jargon, prestige dialect.

Background:

1. Vocabulary

The first two parts of this unit have been concerned with lexical changes as they have occurred in time and as they occur in context. This final section will examine the geographical, social, and situational variations in vocabulary, grammar, and, to a limited degree, pronunciation.

A. Regional Dialects:

What is a dialect? Too often people consider it an inferior form or variation of a given language, and they associate the term with the stereotyped backwoods illiterate. Linguists, however, do not consider this term in a pejorative sense. A dialect is a speech pattern in a language which varies from other speech patterns in the same language in vocabulary, pronunciation, and grammatical structures. The most obvious dialects are those which are characteristic of particular geographical regions, but there are also variations within the social levels. Since regional dialects are the most obvious, a study of them seems the logical starting point.

Linguistic geographers have divided the United States into three major areas: Northern, Midland, and Southern. Each of these major areas contains further subdivisions.

Northern: Eastern New England, New York City, Upstate New York and Western Vermont, across the northern section of the country to include northern Pennsylvania, Michigan, Wisconsin, Minnesota, and also the very northern sections of Ohio, Indiana, Illinois, Iowa, and South Dakota

North Midland: Just to the south of the Northern section and includes
parts of Delaware, Maryland, Pennsylvania, West Virginia,
Virginia, Ohio, Indiana, Illinois, Iowa, and Missouri

South Midland: Eastern Virginia, Virginia, West Virginia, Kentucky,
Missouri, Arkansas, Tennessee, North Carolina, Oklahoma

Eastern Southern: Parts of North Carolina, South Carolina, Georgia
Alabama, Florida

Central Southern: Mississippi, Louisiana, Eastern Texas, Southern
Arkansas, Eastern Alabama

Western Southern: Western Texas, part of Oklahoma

Notice that lines are rather arbitrary; speech habits do not change at a particular line. For further refinements see A WORD GEOGRAPHY OF THE EASTERN UNITED STATES (Ann Arbor, Michigan: University of Michigan Press, 1949) by Hans Kurath.

All of these areas have their characteristic speech patterns, and within each area there are further variations (Boston and Maine, for example). It has been noted above that a dialect is a variation in vocabulary, pronunciation, and grammatical structures. There are many variations in word choice. What is called a "faucet" in Northern, is called a "spigot" or a "spicket" in Midland and Southern. A baby "creeps" in Northern, but "crawls" in Midland and Southern.

To most people the most obvious variations occur in the manner of pronunciations. The television medium has made most people very conscious of dialectal pronunciations of "accents". In Eastern New England the "r" is dropped in words such as "barn" and "car", whereas, in New York and the Middle Atlantic area the "r" is added to words "idear". The word "greasy" is used repeatedly as an example. In the Northern region it is pronounced with an "s"; in the Southern area, with a "z".

Grammatical differences are also plentiful. The Northern area will use, "This is as far as I go."; the Southern region will say, "This is all the farther I go".

Suggested Classroom Activities

The first activity should be introductory and motivational in nature. The teacher might give the students the following list of terms and ask them to identify the particular term which they use. If possible attempt to allow the students to investigate any inquiry into the other terms. Some students may be acquainted with terms that are not characteristic of the Northern or the New England dialect. Such students should be asked how they made contact with the term. After the students have selected the familiar terms, then the teacher might start a discussion of the various geographical areas. (The scope of such a study should be adjusted to the level of the class.)

Word Groups:

1. Faucet, spicket, spigot, tap
2. spider, skillet, frying pan
3. siding, clapboards, weatherboards
4. skunk, polecat
5. corn-on-the-cob, roasting ears, greencorn, sweet corn
6. coverlet, bedspread, coverlid, counterpane, counterpin
7. bag, paper sack, poke
8. firefly, lightening bug
9. cottage cheese, dutch cheese, smear cheese, clabber cheese
10. pail, bucket
11. darning needle, sewing bug, dragon fly, snake feeder, snake doctor, mosquito, hawk
12. gutters, eves spouts, evestroughs, spouting, spouts
13. Johnny cake, corn bread, cornpone
14. goobers, peanuts
15. tonic, soda, pop

For Teacher:

	Northern	Midland	Southern
1.	faucet	spicket spigot	spicket spigot
2.	frying pan spider	frying pan skillet	frying pan skillet spider
3.	siding clapboards	siding weatherboards	siding

	Northern	Midland	Southern
4.	skunk	polecat skunk	polecat
5.	corn-on-the-cob sweet corn green corn	corn-on-the-cob sweet corn roasting ears	roasting ears sweet corn
6.	bedspread	quilt	coverlet
7.	bag	sack paper sack	sack poke
8.	cottage cheese dutch cheese pot cheese	cottage cheese smear cheese	cottage cheese clabber cheese curds
9.	firefly	lightning bug	lightning bug
10.	pail	bucket	bucket
11.	darning needle sewing bug dragon fly	snake feeder snake doctor dragon fly	snake feeder snake doctor dragon fly mosquito hawk
12.	eaves spouts eavestroughs gutters	gutters spouting spouts	gutters
13.	johnny cake corn bread	corn bread	corn pone corn bread
14.	peanuts	peanuts	goobers
15.	tonic (Boston) soda	soda pop soda pop	soda pop soda pop

Student Enrichment Activities

1. Prepare a linguistic map of the Eastern United States.

2. From either the literature read or the television watched make a list of terms that are not part of the local regional dialect.

3. Write a short narrative utilizing the vocabulary of a non-local dialect. Perhaps students could create a conversation between two people speaking different dialects.

4. The students will have noticed that certain terms are commonly used: frying pan, siding, cottage cheese. Perhaps the students might offer reasons for their common acceptance. How does advertising tend to eliminate regional variations?

5. What differences in vocabulary exist in American English and British English?

Samples of other variations:

Northern	Midland	Southern
quarter of eleven quarter to eleven	quarter till eleven	quarter till eleven quarter to eleven
get sick	take sick	take sick
catch a cold	take a cold	take a cold
sick to his stomach	sick on his stomach sick in his stomach	sick at his stomach

B. Social aspects of language

Background:

Language use varies geographically, but it also varies within a geographic area. The speech habits of the Boston teenager are not those of an erudite Harvard professor; those of the Italian immigrant are not those of the Boston Brahmin; those of the black are not those of the white; those of the educated are not those of the uneducated. Language use varies not only according to age, education, or cultural background but also according to occupation or profession. Each of these units or groups which share common speech habits are called speech communities. Does the existence of so many speech communities deny the existence of a standard usage? Not at all. There is an obvious standard used by the people who conduct the important affairs of the nation - economic, governmental, and educational business of the country. They must be able to adapt to the standard.

This unit will examine the varieties of social usage.

1. Standard Usage

OBJECTIVE:

The student will understand what standard usage is and realize that any improvement in his social and economic status is dependent upon his ability to communicate according to the standard.

Background:

Standard usage is not easy to define, but students should realize that it is the type of language used to run the important affairs of the country. There are two general groups within the standard: formal, and informal or colloquial. Formal usage is a very dignified variety, and is normally employed in circumstances which are socially rigid. Informal or colloquial usage is chiefly conversational and is the most predominant variety.

2. Variations in Pronunciation

Background:

The study of vocabulary variations offers no particular problems, but the study of pronunciation (or accents as they are often called) is more complex. The teacher is the best judge of a particular class and can most competently determine its ability. In some classes the students might investigate how certain words vary in pronunciation from region to region. An activity for such an approach is suggested below. Other students might progress beyond this point to a study of graphemes and phonemes.

Suggested Classroom Activities

1. The teacher might provide the class with the following list of words and give them a few days to investigate the different pronunciations. The students might listen to television as well as watch it; carefully listen to conversations; perhaps interview various people with carefully prepared questions which will require the person to use the word the student wants to hear. The manner of student reporting should be kept fairly simple. The students might just try to spell the variations as they hear them.

1. Mary
2. cow
3. orange
4. tomato
5. roof
6. greasy
7. cents
8. car
9. penny
10. ten
11. route
12. half
13. bath
14. aunt
15. glass
16. laugh

Note: The above list is rather typical and the pronunciations of the terms usually identify the speaker's region immediately.

1.	Mary, marry, merry	East of the Appalachians, 3 vowel sounds West of the Appalachians, all pronounced as merry
2.	cow	kaū Northern, kaū Midland (both forms Southern)
3.	orange	arnj east of Alleghenies, ornj or arnj West.
4.	tomato	tōmātō Northern, tōmāto Midland (both in South)
5.	roof	rūf Northern, rūf southern (both in Midland)
6.	greasy	grese Northern, greze Southern (both in Midland)
7.	penny	pene Northern and Midland, pine Southern

Variations in grammatical structure

Background:

Variations in grammar are limited for the most part to the formation of the past participle and the choice of the preposition. The word "dove", for instance, is the usual form in the Northern area, whereas "dived" is the common expression in the Southern and Midland.

Student Enrichment Activities

1. The student might examine the text of a Presidential address. How does the language differ from the language of the sports column. How does it differ from the language used by the President in a news conference?
2. Students, working in groups, might select a topic for a speech. They are to write two versions: one to be delivered at a school assembly, the other in a more informal situation where only their peers will be present.

2. Slang, cant, and jargon

OBJECTIVES:

The student will discover that slang expressions can limit effective communication.

The student will realize that some slang terms disappear from use, some remain slang forever, and others are absorbed into the standard usage.

The student will discover the various ways slang originates.

The student will distinguish slang from cant and jargon.

Background:

What is slang? Paul Roberts declares that "it is one of those things that everybody can recognize and nobody can define." Definition difficulties are perhaps caused by the ever-changing nature of slang expressions. The slang of one generation may very easily be the standard of another. How then can slang be distinguished from cant, jargon, barbarisms, and informal English? In order to separate slang from barbarisms or vulgarisms such as "ain't", "them guys", I knowed", Otto Jespersen distinguishes between "words used in conscious contrast to the natural or normal speech" (slang) and expressions such as "them men" which are the normal speech patterns of the uneducated (barbarism or vulgarism). Thus, when a person consciously chooses to use "squash" or "bean" for "head", he is using slang expressions.

The distinction between cant and jargon on the one hand and slang on the other is easier to see. Cant is designed to be unintelligible to those outside a particular speech community, e. g., the underworld community will create words and phrases to ensure secrecy in communication. Jargon is a term applied to the special vocabulary used in any given walk of life, and it will be unintelligible to people outside the particular business, profession, or trade. Some terms which originate as cant or jargon do not always remain so; often such terms become more generally understood and thus enter the world of slang and may even become part of standard usage.

The word "slang" was first used in England in the eighteenth century and may have been derived from "slanguage" with the initial "s" coming from such an expression as "thieves' language."

Although the term "slang" may be relatively new, the practice of using slang dates back to the earliest records of written language. Mario Pei in The Story of Language cites this example:

The slang use of the name of a piece of pottery for the head, similar to our "crackpot", has counterparts in many ancient languages: Sanskrit used kapala (literally, "dish"), while the Latin use of testa ("pot") in the place of the legitimate caput gave rise to the French and Italian legitimate words for "head", tese and testa.

There are, in fact, many linguists who believe that the Romance languages are the offspring of the Vulgar or slang Latin.

Where does slang originate? How are various slang terms formed? Slang expressions originate in various speech communities and terms are formed through rather simple, and yet frequently creative, means.

1. Slang from cant. - Many expressions and terms make the transition from cant to slang when they become more generally intelligible outside the speech community which has initiated them. Certain gangster terms, for example, have become part of the general slang through their use in the movies, on television, and in the comics. The following terms were once the private property of the underworld: "buck" for "one dollar", "ice" for "diamonds", "persuader" for "blackjack" or other weapon.

2. Slang from Jargon. - Words and expressions which were once a part of the entertainment world are now quite commonly understood although they may not yet be considered as part of the standard vernacular: "for the birds", "in the groove", "for kicks", "crazy", "to dig", "doll", "the end", "crooner". Show business, however, is not the only field which has produced jargon which has become slang. The truckdriver's jargon for a reckless driver, "cowboy", is generally understood. Military jargon "gyrene" for "marine", "swabby" for "sailor", and other expressions such as "goldbrick", "doughboy" and "jeep", are known beyond this particular speech community.

3. Slang from innovations and important world events. - Wars, mass immigrations, changes in fashion, etc., contribute to the development of slang expressions which very often become standard.

   a. Wars: redcoats, minutemen, doughboy, G.I., Wac, Wave, overkill

   b. Immigrations: greenhorn, shillelagh, crank

   c. Fashion: zoot suit, snuggies, mini, maxi, Ivy League, Long Johns

   d. Music: Jazz, dixieland, folk rock, pop, long hair

e. Hair styles: butch, crewcut, whiffle, bleached blonde, peroxide blonde, tease

The list is obviously limitless.

4. Slang from borrowings - The slang term "crank" (a disagreeable person) is from the German "krank".

5. Clippings - The most popular means of forming slang expressions is the shortening or clipping of standard terms:

a. vet - veteran or veterinarian
b. doc - doctor
c. phone - telephone
d. prof - professor
e. exam - examination

Some clippings have outlived the original words:

a. bunk - buncombe
b. bus - omnibus
c. cab - cabriolet

6. Semantic change - Some words may not be considered as slang terms per se, but can be used as slang. The speaker merely changes the meaning and usually in a metaphorical manner.

examples:

a. "Use your bean."
b. "You're a nut."
c. "He flipped his lid."
d. "That guy is really on the ball."
e. "He's got bats in his belfry."
f. "He's as soft as a grape."

"Slang is very frequently considered an inferior aspect of the language, but it should be remembered that it (slang) is a monument to the language's force of growth by creative innovation, a living example of the democratic, normally anonymous process of language change, and the chief means whereby all the languages spoken today have evolved from earlier tongues." Mario Pei.

Suggested Classroom Activities

1. The students, working in groups, should compile their own dictionary of slang.

2. The following slang terms and expressions are no longer in use. Working in groups, the students should investigate when the term was used and what it meant. They will obviously have to consult parents and older members of their communities.

hubba-hubba
crackerjack
peachy
tickle the ivories
zoot suit
crooning
spooning
sparking
foxtrot
dandy
groovy
turkey trot
the big apple

coupe
rumble seat
chick
skirt
dog
ham
fruit boots
whiffle
peroxide blond
poodle cut
gyrene
goldbrick
swabby

3. Students should compare the various "levels" of usage. The teacher might provide the slang expressions and the students would then select the equivalent colloquial and formal expressions. (cf: Word Study in Composition).

PHONEMES

OBJECTIVES:

The student will know what phonemes are.

The student will be able to distinguish between phonemes and graphemes.

The student will know the terms "voiced" and "unvoiced" phonemes.

The student will recognize the phonemic difference between consonants and vowels.

Background:

The primacy of speech over written language is a basic tenet of all linguistic study. Any investigation into the nature of language leads to the discovery that language is primarily a set of speech sounds. Although humans are able to make unlimited numbers of speech sounds, only those from which we distinguish meanings become basic units of our language. There seems to be no limit to the sounds that could be recognized and described, even in the speech of one person. Sounds, therefore, which are represented alike in writing are really different in speech. Variance in speech sound occurs due to vocal pitch, stress, and intonation.

Each language has its own system of speech sounds, and the basic speech sounds of any language are arbitrary. Speakers of a language choose the basic sounds of their language and attach meaning to them. These "chosen" or agreed upon sounds are phonemes. Phonemes, therefore, may be defined as minimal units of meaningful sound. In English, linguists distinguish forty-five distinct speech sounds. Written symbols have been devised to represent these phonemes. They are generally represented by placing a symbol, letter, or letters between diagonal lines. (/p/, /θ/, /ey/, etc.)

Written phonemes should not be confused with graphemes, which are written symbols that do not distinguish between variances in sound for the same written symbol. The principal graphemes of the English language are the letters of the alphabet, plus such "compound graphemes" as "gh", "th", "ph", "ie", "au", "ea", etc. While there are twenty-six graphemes, linguists account for forty-five phonemes. The graphemes "a" and "o" serve to illustrate the difference between graphemes and phonemes. The symbols are always written the same as graphemes, but are represented six different ways as phonemes:

A.

grapheme	phoneme
"a" as in "any"	/e/
"a" as in "father"	/a/
"a" as in "above"	/e/
"a" as in "tall"	/o/
"a" as in "hat"	/ae/
"a" as in "gate"	/ey/
"o" as in "women"	/i/
"o" as in "hot"	/a/
"o" as in "son"	/ə/
"o" as in "wolf"	/u/
"o" as in "note"	/ow/
"o" as in "move"	/uw/

B. The same phoneme sound can be represented several different ways as a grapheme.

The sound of "a" /ə/ in "across" can be written a, ai, e, ea, i, ia, o, oe, oi, oo, ou, u.

C. Students should gain some awareness of how they create distinctive speech sounds:

1. English speech sounds basically are made through control of a stream of air expelled from the lungs. The air is con-

trolled, stopped or in some way impeded through the use of the lips, tongue, and teeth.

Students should pronounce a few simple words aloud to observe the movement of their tongues, lips, and the use of the teeth. (the, and, like, find, put, all, etc.)

2. The vocal cords may or may not be vibrated as the stream of air passes over them. If the vocal cords are vibrated, the sound is termed a voiced phoneme. If the vocal cords are not vibrated, the sound is termed an unvoiced or voiceless phoneme.

   Students can practice placing their fingers on their Adam's apples (part of the larynx) and speaking aloud. When they feel a vibration they have used a voiced phoneme. A similar effect is achieved by placing their hands over their ears. Voiced phonemes produce a humming sound.

3. Consonants are sounds made when the lips or tongue stop or impede the stream of air. Some are voiced; others are unvoiced.

   Again, have students pronounce the consonants aloud. They should become aware of how they unconsciously use their tongues and lips. They should also be able to distinguish the voiced and unvoiced consonants.

4. Vowels are sounds made with the clear passage of air through the mouth. The tongue, lips, and jaw are used to control the sound, but not to stop or impede it. All vowels are voiced.

Teachers interested in a more thorough study of phonemes and graphemes are referred to the following texts.

1. Language and Rhetoric. Holt, Rinehart and Winston, Inc.
2. New Approaches to Language and Composition. Laidlaw Brothers.
3. Our Language Today. American Book Company.

MORPHEMES

OBJECTIVE:

The student will know what a morpheme is.

The student will be able to distinguish between "free" and "bound" morphemes.

Background:

A study of morphemes is intended to help students understand how English words are constructed. Knowledge and understanding of morphemes will enable students to understand better the workings of prefixes, suffixes, and root words, as well as the formation of plurals and possessives. Ultimately it is hoped that such an understanding will help students to increase their vocabularies and overcome spelling difficulties.

If students were asked what the smallest unit of meaning was in the English language, they would probably say that it was a word. In answering this way they would only be partially correct. Some words are the smallest possible units of meaning, but many are not. To illustrate this concept, the teacher might ask students what "un", or "in" means. What does the "s" mean in the word "dogs"? or the "ed" in the word "walked"? Students should have little difficulty defining such "non-words". Obviously these letters and groups of letters are not words, yet they do have meaning.

These units of meaning are identified by linguists as morphemes. Linguists define a morpheme as the smallest unit of meaning in the language; morphemes are the smallest units of word formation. Morphology is the description of morphemes and their combinations to form words. Whereas syllables are divisions of words into units of sound, morphemes are divisions of words into units of meaning. For example, the word "dogs" would be described as having one syllable because it consists of one sound unit. A linguist, however, would describe the word as having two morphemes: "dog" (the root or base morpheme) and "s" (the plural morpheme). Although the "s" is not a word, it does carry meaning, and is, therefore, also a morpheme. The word "apple" could be described as having two syllables, again, because it consists of two units of sound. Yet the linguist would describe it as consisting of one morpheme, because it contains only one unit of meaning.

It is important to note that a morpheme does not always consist of a separate part of a word. It may simply be represented as a sound change within a word. The word "men", for example, consists of two morphemes; "man" and the plural morpheme.

Have students distinguish the number of morphemes in combinations of words such as:

1. cat
cats

box
boxes

foot
feet

sheep (s)
sheep (p)

berry
berries

glass
glasses

mouse
mice

ox
oxen

tooth
teeth

child
children

2. outside
unjust
subtitle
inside
forearm
superman
semisweet
forefather
rouse

disagree
foresee
repack
disagree
overpass
preheat
reborn
decolor
oversight

Students should be able to distinguish between division by syllables and division by morphemes.

Basically morphemes are divided into two groups, free morphemes and bound morphemes.

1. Free morphemes can stand alone as words. The morpheme "tie" in the word "untied" is a free morpheme because it can stand alone as a word.

2. Bound morphemes cannot stand alone and must be attached to other morphemes. The "un" and "d" in "untied" are bound morphemes.

Words consist of combinations of free and bound morphemes.

Morphemes are further divided into kinds:

1. Base or root morphemes are morphemes that carry the principal meaning of a word. In the word "leadership", "lead" is the base morpheme. Bases may be free or bound morphemes. In the word "democracy", "demo" is the base or root, but cannot stand alone as a word; it is, therefore, a bound morpheme.

2. Affixes are morphemes that are attached before or after a base. These include prefixes, suffixes, plurals and possessives. In "leadership", "er" and "ship" are affixes. Affixes are always bound morphemes, (affixes such as "-ship", "-less", "super-", etc. should not be confused with the free morphemes, "ship", "less", and "super". Perhaps it would be sufficient to point out to students that morphemes are affected by their function and may therefore appear as both bound and free, depending on how they are used. If a morpheme is used as an affix, it is bound: if it is used as a base, it is free.

In their study of word formation, students should be able to distinguish between free and bound morphemes. They should generally be able to see that prefixes, suffixes, plural endings and possessive endings are all bound morphemes. Roots can be free morphemes, but when they are derived from Latin and Greek borrowings, they are bound morphemes.

GREEK AND LATIN ROOTS

OBJECTIVES:

The student will learn common Greek and Latin roots.
The student will learn to trace word derivations in the dictionary.

Background:

Since thousands of English words are Greek and Latin derivatives, a knowledge of common Greek and Latin roots will help students to infer the meanings of unfamiliar words and help them to increase their vocabulary. In studying roots, students should be cautioned to consult their dictionaries often. Words containing Greek and Latin roots change and shift in meaning, although the roots remain the same. The word "prevent", derived from the Latin prae and venire, originally meant "to come before". Such changes in meaning make it necessary to check present meanings in the dictionary. Students should be aware that original meanings are not always current meanings.

The teacher should not require students to memorize lists of Greek and Latin roots. Students are more likely to remember root meanings if they study several words with the same root. This unit is intended to be taught in small segments throughout the year. It might be taught in weekly lessons or integrated with study of the history of the English language.

LATIN VERB ROOTS

aud (hear)
clam (cry out)
clud (shut)
cred (believe)
dic (speak)
duc (lead)
flu (flow)
grad (step, go)
labor (labor)
nat (be born)
port (carry)
reg (rule)
scrib (write)
sent (feel)
spec (look at)
spir (breathe)
stru (build)
ven (come)
voc (call)

LATIN ADJECTIVE ROOTS

brev (short)
commum (common)
magn (great)
fort (strong)
grav (heavy)
liber (free)

GREEK ROOTS

anthrop (man)
arch (rule, chief)
chron (time)
crat (strength, rule)
cycle (circle)
dynam (power)
geo (earth)
graph (write)
logos (word)
mega (great)
metr (a measure)
nom (law)
onym (a name)
pan (all)
path (feeling, suffering)
phil (loving)
phon (sound)
photo (lights)
polis (city)
psych (soul, mind)
scop (watcher)
soph (wise)
tele (far)
theos (god)
therm (heat)

Suggested Classroom Activities

1. Have students form as many present-day words as possible by adding prefixes and suffixes to roots. Words should be checked in the dictionary for original and current meanings.

2. Have students trace the derivations of words containing Greek and Latin roots:

Greek

autocrat
microsocpe
philosophy
polytheism

Latin

proclamation
exclude
dictionary
educate

Greek	Latin
sympathy	fluid
autonomy	grade
thermometer	laboratory
symphony	sentiment
telephone	inspiration
photochronograph	vocation

(This exercise offers an opportunity for students to review prefixes and suffixes)

3. The teacher should also review with students those parts of a dictionary entry which they will need to use to determine word derivations.

4. Have students keep a record of words with Greek and Latin roots which they collect from their reading throughout the year.

THE DICTIONARY

OBJECTIVES:

The student will study in depth three dictionary entries selected by the teacher.

The student will understand the terms:

1. syllabication
2. syllable
3. phonetic spelling
4. etymology
5. archaic word

The student will be able to identify the major symbols used in a typical entry:

1. parts of speech
2. singular and plural
3. etymological abbreviations
4. synonyms and antonyms

Suggested Classroom Activities

Review what students should already know about dictionaries. See "Grade VII Dictionary".

Review units on synonyms and antonyms and Greek and Latin prefixes and suffixes.

The teacher should choose three words, each of which is rooted in a different language. "Monotheism", "renaissance" and "housewife" are suitable examples. The teacher will lead the class through a detailed study of the first of the three words. Careful questioning should enable the student to know what boldface type is, why the initial section of an entry (the word itself) is bold-faced, what the syllabication of a word is and what a syllable is.

Next, the student will realize what the phonetic spelling is for, that often great differences exist between phonetic and actual spellings and that the accent mark is the sign of the stressed syllable. The student should also know that polysyllabic words have primary and secondary accent marks. The various parts of speech symbols should be reviewed as well as the concepts of singular and plural.

In brackets, before definitions are offered, comes a word's etymology. Students should know that etymology examines word origins and that it is an ancient study, probably originating in Hebrew scholars' examination of the Old Testament. Students should be able to recognize and identify the common language symbols: L for Latin. OE for Old English, Ar for Arabic, Gk for Greek, etc. This makes a good prelude to comparisons of Old, Middle and Modern English which are included in the Grade VIII "Study of Language" unit.

Finally, students should understand the order of arrangements of definitions and the ideas of antonyms and synonyms.

The second and third words should be studied with students providing explanations of each item of the entries based upon previous learning.

Student Enrichment Activities

To illustrate the great differences in the English language, most scholars suggest a comparison of Old, Middle, Early Modern, and Later Modern versions of "The Lord's Prayer". Higher groups, using mimeographed sheets with a few lines in each period's language will illustrate the changes.

Students will explore the thesaurus.

THE SENTENCE AND ITS PARTS

Part I Review

A. **Classification of sentences**

1. **declarative**
2. **interrogative**
3. **imperative**
4. **exclamatory**

B. **Forms of sentences**

1. **simple**
2. **compound**
3. **complex**

C. **Prepositional phrases**

1. **adjective**
2. **adverb**

Part II Tense

A. **Review the present, past, and future**

B. **Introduce:**

1. **present perfect**
2. **past perfect**
3. **future perfect**

Part III Review Principal Parts of the Verb

Part IV Verbals

A. **Verbal noun (gerund)**

B. **Verbal adjective (participle)**

Part V Verbal Phrases

A. **Gerund phrases**

B. **Participle phrases**

Note: The teacher should use diagnostic tests to determine if review of this material is necessary.

Grade VIII - Reference Books

OBJECTIVES:

The student will become aware of the many and varied sources of information available, other than the standard dictionary and encyclopedia.

The student will visit a branch library.

Suggested Classroom Activities:

The introduction to the use of reference books, other than dictionaries and general encyclopedias, should be timed to coincide with a field trip to the nearest public library. Librarians are most cooperative if teachers consult them first, invite them to the school, or schedule class visits in advance. Boston Public School librarians are most helpful also. When the librarian's assistance is sought in advance, she will assemble samples of various reference books to show students.

Before the librarian arrives, or the class goes to the library, the teacher should provide the students with several questions, the answers to which are not readily found, if found at all, in the classroom dictionary or encyclopedia. These questions might come from the fields of medicine, sports, etc.

At the end of the teacher's or librarian's presentation of reference books, students should find answers to their questions, after first having attempted to guess at the answers.

All students should become aware of and be able to use:

1. The atlas
2. Who's Who
3. Encyclopedia of Sports
4. Guinness Book of World Records
5. Information Please Almanac
6. Farmers Almanac
7. World Almanac
8. The many and various "How to" books
9. The "Horizon" and "American Heritage" books

All students should also know how to use a standard encyclopedia. Good encyclopedias available include:

1. Encyclopedia Britannica
2. World Book Encyclopedia
3. Collier's Encyclopedia

4. Compton's Encyclopedia
5. The Book of Knowledge
6. Encyclopedia Americana
7. Britannica Junior

Student Enrichment Activities:

Higher groups should become familiar with the following reference books:

1. Bartlett's Familiar Quotations
2. Reader's Guide to Periodical Literature
3. Living Authors
4. Roget's Thesaurus

Note: Publishers of audio-visual materials to be used in the teaching of reference books are listed in the Grade VII unit on the dictionary.

MASS MEDIA - THE NEWSPAPER

OBJECTIVES:

The student will know the parts of a newspaper.

The student will become skilled in reading and using the newspaper effectively for the services it offers to the public.

The student will become aware that newspapers attempt to influence as well as inform.

The student will learn to read the newspaper critically, to distinguish between fact and opinion, and to become aware of the effective use of language.

Background:

The study of the newspaper in the classroom should be viewed, not in isolation, but from the broader aspect of the mass media. Students should become aware of the overwhelming influence and power of all forms of mass communications: television, radio, magazines, newspapers, and all manner of advertising. From this viewpoint, the newspaper should be presented both as an instrument of service, and as a commercial venture subject to the pressures and pitfalls of free enterprise. Students should learn that because of its commercial nature, a newspaper often falls short of its goal of objectivity, that it often attempts to influence as well as inform its readers.

The study of the newspaper offers almost limitless opportunity for the examination of language. Perhaps its greatest asset is that the newspaper is current.

It keeps pace with the changing world and our changing language. Newspapers reflect levels of language, variety in language, correct and incorrect use of language, and even beauty in language. They offer examples to illustrate the power of language, for good and bad, when used by skilled professionals, and provide the opportunity to develop critical thinking in students.

Because the newspaper presents current, pertinent, and self-motivating reading material, it offers a bridge between the world of the student and the school. It speaks of things that interest him; it contains something for everyone. Since all students will become somewhat dependent on the services that the newspaper provides, and many will use the newspapers as their major source of reading material when they finish school, it is vital that they read it with skill. The ability to read critically, be able to distinguish between fact and opinion, and use the newspaper effectively for the services it provides are realistic and practical goals to be achieved.

Excellent materials for use of the newspaper in the classroom are available from both the Boston Herald-Traveler and Boston Globe. Both newspapers are willing and, indeed, eager to provide these materials for the interested teacher. These newspapers also make editions available at reduced rates for classroom use.

Suggested Classroom Activities:

1. Perhaps the best way to begin a study of the newspaper is to determine how familiar students are with newspapers and what their reading habits are. This can be accomplished through the use of a questionnaire. Questions should include such items as:
    a. Do you like to read?
    b. Do you read the newspaper regularly?
    c. When you do read the newspaper which one do you read most often?
    d. What sections of the newspaper interest you most?
    e. What newspaper does your family buy?
    f. From what source do you receive most of your information about current events?
    g. What do you think a newspaper is?
    h. List as many services or parts contained in a newspaper as possible.

Such a questionnaire will supply the teacher with a general view of a background of a particular class and guide his teaching.

2. Students should become familiar with the parts of a newspaper.

    a. News stories
    b. Editorials
    c. Features

        (1) Entertainment

            (a) comics
            (b) radio-T. V. page
            (c) theaters and movies, cultural events
            (d) book reviews
            (e) clubs, hobbies
            (f) travel
            (g) puzzles, games

        (2) Services

            (a) business and finance
            (b) vital statistics (weather, obituaries, etc.)
            (c) women's pages
            (d) home and garden
            (e) real estate
            (f) churches
            (g) schools

        (3) Sports pages

        (4) Syndicated columns

        (5) Visuals (photographs, maps, charts, cartoons, etc.)

        (6) Advertising

            (a) classified
            (b) local and national ads

3. Functions of a newspaper:

    a. to inform
    b. to influence (praise, criticism, persuasion)
    c. to support the local and national economy
    d. to interpret the news
    e. to channel free speech
    f. to entertain

4. Have students compare and contrast the news story, feature story, and editorial for:

   a. style
   b. structure
   c. content
   d. purpose
   e. levels of language
   f. vocabulary

The News Story

Students should become aware that the primary purpose of the news story is to inform accurately. Students, therefore, must become critical readers to determine whether the writing in a specific news story is objective or whether the reporter makes judgments or interprets the news. This activity offers opportunity to examine the front page of a newspaper. Students should discover the areas covered by a news story (local, national, and international), and become aware of its source (staff reporter, wire service, etc.). Analysis of the structure of the news story is a valuable aid to composition.

1. headline
2. lead

   a. Who
   b. What
   c. When
   d. Where
   e. Why
   f. How

3. Supporting details (body)

Have students analyze news stories and label the sections of the lead.

The Feature Story

In contrast to the news story, the feature story is characterized by a leisurely style and structure. It deals essentially with topics meant to appeal to the emotions, arouse curiosity, evoke pity, entertain, or stir the imagination. Feature stories fall generally into four categories:

1. social comment
2. human interest
3. humor
4. informative material

In a feature story the writer expresses opinion supported by fact. Students, therefore, should be able to analyze the feature story to determine if the writer offers facts to support his opinions, and what qualifications he has to form opinions on specific topics.

The Editorial

Editorials are valuable to bring about in students an awareness of the power of the printed word when used skillfully. They should be able to distinguish between fact and opinion in editorials, and further, how many facts are cited to support an editor's opinion. Editorials have essentially four purposes:

1. to inform
2. to influence
3. to interpret the news
4. to entertain

The style, structure, and level of language in an editorial vary depending upon the editor's purpose. Students should examine editorials which offer examples of the formal, informal, and colloquial use of language.

In a related activity students should examine and compose letters to the editor. They should be aware that the level of language they use will reveal certain information.

5. The newspaper offers a valuable source of written material with a high interest level which can be used to teach grammar, usage, and mechanics.

   a. sentence variety

   b. use of vivid, forceful verbs

   c. use of picturesque nouns and colorful adjectives

   d. devices used for brevity - appositives, phases, clauses.

   e. synonyms, acronyms, neologisms, etc.

   f. use of connotative language

   g. use of context to determine meaning

   h. capitalization, punctuation, quotation marks, abbreviations, etc.

Student Enrichment Activities

1. Political cartoons offer opportunity for the study of the use of symbols, exaggeration, satire, opinion vs. fact, caricature, etc. Students should become familiar with common symbols; the donkey, elephant, Uncle Sam, eagle, etc.

2. Practice in use of the index and listings.

3. Comics offer an entertaining media for analysis of:

   a. human frailties
   b. didactic approach
   c. realistic approach
   d. satire
   e. levels of language
   f. effective use of language - puns, jokes, connotative meanings, etc.

4. Students might compare various newspapers and become familiar with "prestige" newspapers.

   Boston Record - American - tabloid
   Boston Herald-Traveler - metropolitan daily
   Christian Science Monitor - Internationally known
   National Observer - national weekly
   Hyde Park Tribune - local weekly
   Quincy Patriot Ledger - suburban daily

5. Field trips to newspaper plants.

6. Have students compose classified ads.

7. Compare letters to the editor to letters appearing in advice columns for levels of language, vocabulary, etc.

8. Prepare crossword of newspaper terms.

9. Send for out of state and foreign newspapers. Addresses are available in materials prepared by the Herald-Traveler and Globe.

10. Better students can create their own newspaper.

11. Compare the front pages of two or three newspapers on the same day. Compare and contrast the treatment of a news story concerning the same item.

12. Clippings of a news story, editorial, cartoon, and human interest story concerned with the same topic could be compared.

13. Have students create a notebook of newspaper ads containing words that influence, connotative words, effective jingles utilizing rhyme and alliteration, and effective use of action verbs and colorful adjectives and nouns.

14. Find and clip comics containing examples of puns, non-standard usage.

15. Use the sports pages to find variety of word choices.

16. Have students perform mock interviews and newscasts in class, limiting them to five minutes. Tape record and play back for discussions and criticism.

GRADE IX

LANGUAGE

GRADE IX

THE STUDY OF LANGUAGE

OBJECTIVES:

The student will know how writing developed.

The student will learn of pre-Anglo-Saxon England.

The student will review and enrich his knowledge of the periods of English language development.

The student will review the concept of a language family.

The student will know what cognates are.

The student will know of and explore the Indo-European family of languages.

The student will appreciate the influence and importance of the English language today.

The student will explore the case for a universal language.

Teacher Background:

There are many definitions of what writing is. One thing is definite; writing is an artificial, unnatural, invented process, differing markedly from speech, which is a natural aspect of being human. Man was speaking at least 250,000 years ago; some experts claim that man's speech is more than a million years old. Writing is a much more recent occurrence. Man first wrote about 3100 B. C., approximately 5000 years ago. Of the myriad definitions offered of writing, perhaps these are the most succinct:

1. Writing is an arbitrary set of symbols invented to represent in one of many ways, - syllabic, alphabetic, hieroglyphic, - the language of a people.
2. Writing is the act or art of using characters to record in visible signs, the ideas, words, or sounds of a language.

When writing's origin is dated 3100 B. C., scholars do not mean to infer that before then there were no signs carved or painted in various places which could communicate meaning. Indeed, there were many of these meaningful signs used perhaps for hundreds of thousands of years. But these signs are not classified as writing per se,; they are called pictographs. The pictograph is a very simple painted or carved picture, which means exactly what it looks like. Thus, a picture of a deer carved into a tree trunk or painted on a rock one hundred thousand years ago possibly meant that there were deer near the area, and that the area was a good hunting ground. Why the pictograph, though a forerunner of writing, is not classified as writing is apparent. The symbol could be so badly inscribed that its meaning was not clear. Only a few simple messages could be communicated and perhaps not interpreted as their creators intended.

A bit more sophisticated in the pre-writing, sign-making process is the ideograph. An ideograph, again, is a painted or carved picture. However, it represents not the object it looks like, but the idea that the object conveys. Implied here is the concept of an agreeing community, which is knit well enough to enable all the members to see the same idea when the picture is used. One example of the ideograph is a picture of a crown which could stand for the community's ruler. Seeing the crown, carved or painted on anything, would mean to all that this was the property or province of the monarch.

Another type of sign-message is the logograph. It permits simpler signs and allows for more exact transmission of ideas. Each sign used represents one particular idea or word in the spoken language. In a system of logographs, the reader, as long as he is part of the community, understands the signs exactly and does not have to guess at meaning or read into and possibly misinterpret the sign. If a crown meant the word "king", and an arrow the word "kill", and a circle the word "animal", then a crown followed by an arrow, followed by four circles, would read: "The king killed four animals."

Pictographs, ideographs and logographs were used by man perhaps hundreds of thousands of years before writing appeared on the plains of Sumero-Babylonia. Sometime late in the forth millenium before Christ, the date 3100 B. C. is arbitrary, Sumerians in Mesopotamia (Iraq) realized that the pictures that they had been using for years could stand for sound combinations, or syllables. This was not an overnight discovery, but a logical progression from the pictograph. The Sumerians began to use pictures as symbols for sounds, not for objects, ideas, or whole words. They were thus able to reduce the needed number of signs, and slowly the cuneiform method of writing evolved. In cuneiform, wedge-shaped impressions in various meaningful arrangements are made on a clay tablet with a sharp slender implement called a stylus. Centuries and cultures later, the stylus and tablet were still commonplace. Indeed, Julius Caesar fended off the first blows of his assassins with a stylus, according to Luigi Barzini. Oddly enough, it was merchants, concerned with bills of lading, receipts, accounts, and records, who gave writing its unglamorous beginning. Unglamorous it may be, but to most historians the development of writing was the most vital step from barbarism to civilization that man made.

Shortly after cuneiform appeared in Sumeria, Egypt, in the process of raising the world's first brilliant imperial civilization, gave birth to a form of hieroglyphic writing. Egyptian priests and scribes were the chief users of hieroglyphics which went through stages of development as did the nation which spawned it. At first, with an involved set of pictographs and ideographs, the Egyptian hieroglyphic system slowly became simplified into a syllabic form of writing which made it eminently more usable.

By 2500 B. C. a similar hieroglyphic writing system appeared in Crete. At other spots along the Mediterranean various forms of writing, based no doubt on those of Egypt and Crete, great trading nations, became used.

In Egypt writing was not at a standstill. Gradually signs began to take on new significance. They were being used not to represent a whole syllable, but the various initial sounds of the syllables. This was the advent of alphabetic writing, writing in which the signs are called letters, each of which represents one sound. The people of Crete developed a similar system by 1600 B. C.

And yet this most important step, the origin of alphabetic writing, is credited neither to Egypt nor Crete. A small commercial nation, Phoenecia, receives the honor, not because Phoenecians invented alphabetic writing, but because they quickly adopted it, all through the Mediterranean region. By 800 B. C. the Greeks had taken over the system, making changes in the process, and calling it by the Semitic names "aleph" and "beth", which became the Greek "alpha" and "beta", and finally alphabet.

Originally each letter in the alphabet represented one sound in the spoken language, but with borrowings, coinings, and vowel shifts, this has changed. The alphabet which the Phoenecians spread consisted of twenty-two symbols, all for consonant sounds. Vowels had no written representation; the reader supplied his own to the context. After the Phoenecians, alphabets appeared to represent the Arabic, Persian and Indian languages. Whether the Hebrew alphabet pre-dates the alphabet spread by the Phoenecians is a matter of debate.

The Greeks changed many of the letters' shapes and added visual representation (letters) for vowel sounds, a worthy and needed addition. Etruscans, the brilliant, cultivated, but still mysterious people who ruled Italy before the Romans, picked up the alphabet from the Greeks. The Etruscan language has not yet been deciphered, presenting to the twentieth century much the same riddle that hieroglyphics offered to the nineteenth. The Romans received the concept of an alphabet from the Etruscans whom they overwhelmed.

One of history's more interesting speculations concerns the Etruscan language. Emperor Claudius, who ordered the conquest of Britain, was a noted linguist and grammarian before his unexpected ascent to the imperial throne. Claudius' most important project, before the business of empire and the dalliances of his wife, Messalina, undividedly occupied his attention, was the compilation of a Latin-Etruscan dictionary. The Etruscan language was almost dead, and Claudius realized the importance of preserving its meaning for history. This dictionary is mentioned by many scholars, contemporaries of Claudius, and later writers, yet there is no trace of it with which modern scholars might crack the mysterious Etruscan language. What happened to this celebrated volume? Will it, or a copy of it ever be discovered, serving as a type of Rosetta Stone for Etruscan language.

By the time the Romans were asserting themselves on the Italian peninsula, Egyptians had ceased to use hieroglyphic writing and the beautiful symbols had begun to lose meaning, slowly becoming mysteries even to Egyptians who were writing in Demotic, a type of shorthand, part Egyptian-part Greek, which was more efficient though less aesthetic. For more than two thousand years, hieroglyphics were considered nothing more than part of the exotic decoration in which the highly embellished Egyptian civilization revelled. Then in 1799, as Napoleon's expeditionary army forged through Egypt, several French soldiers discovered a strange stone at the Rosetta mouth of the Nile Delta. Napoleon had, opportunely, brought a legion of scholars with him (of much more benefit to civilization than his soldiers) who were opening up Egyptology. The stone, called the Rosetta Stone, was examined and three sets of inscriptions were perceived. One, in Greek, was understandable. The others, Demotic and hieroglyphic, were incomprehensible. The Stone was brought to Europe where a young French linguist, Jean Champollion, devoted some twenty-odd years to decoding its inscriptions. First he cracked Demotic, and after painstaking work decoded the hieroglyphics. The results of his work were published in 1822, and since then knowledge of Egypt has multiplied immeasureably.

The Egyptian system is not the only hieroglyphic writing system man had developed. It is necessary to remember that Olmec, Maya, Toltec and Aztec civilizations in Central America were using highly sophisticated hieroglyphic systems at the same time the Egyptians were. This has led to much speculation about inter-relationships, most flamboyantly illustrated by the recent voyage of Thor Hyerdahl's ill-fated "Ra".

The Roman version of the alphabet, fully developed by 100 A. D., originally contained twenty-one letters. On official documents and monumental inscriptions only capital letters were used. These were basically the same letters today's world is familar with and calls the Roman Alphabet. Ordinary writing, such as business matters, letters, etc., was another matter. The Romans used cursives which were small, rounded, joined letters. Words were connected and punctuation was not used, making cursives much less familiar looking than the easily recognizable capital letters.

This Roman alphabet is the same one Augustine and his monks brought to England with them. There were no signs for the sounds now represented by the letters "j", "g", "v" and "z". Old English did use two different symbols for the "th" sound. The monks and later the laymen who worked in secular writing shops called scriptora continued to use the capital letters, often beautifully adorned and elaborated upon, and the small joined cursives all through the Middle Ages with occasional changes in style. The movable metallic type, invented by Gutenberg and brought to England by Caxton, used the Roman capitals, called majuscules, and small letters, based on the cursives of the time, called minuscule. With the Renaissance came Italic writing, much more recognizable to modern man who still uses a form of it called "italics". Since then styles in handwriting have changed. Elizabethan writing was wild, individualistic and highly indicative of the writer's personality. Later, in the eighteenth century, writing became highly stylized, formalized, and occasionally quite artistic. Like the pendulum, writing styles vary from the rigid to the free and back again, but what is vital is that writing exists and is used extensively, so much so that it even has fashions.

Voltaire once said, "I want to know what were the steps by which men passed from barbarism to civilization". Perhaps those steps were three:

1. The development of the idea of writing.
2. The refinement of writing into an alphabetic system.
3. The rapid spread and wide acceptance of alphabetic writing which, enabled recording of knowledge, assembling of literature, and exchanging of ideas internationally, all of which comprise history.

English history is shrouded in myth, mystery, and hints of migration long after the mists have cleared from the civilizations of the Near, Middle and Far East. The first fact scholars are sure of as regards England is that by the year 2000 B. C. it was inhabited by Iberians, a short, dark people related to tribes in Spain, Portugal and the Basque region. All these tribes are thought to have originated in Mauretania, North Africa. Between 2000 and 1700 B. C., these Iberians, who obviously spoke, but of whose language there is no trace, erected on Salisbury Plain the impressive, puzzling assemblage of massive monoliths, Stonehenge. Some of the stones, weighing many tons, were brought hundreds of miles. How they were embedded, how the crossbars were raised, is all a matter of conjecture, but surely a piercing intelligence supervised this seemingly impossible project. More impossible still, yet apparently true, according to the recently published Stonehenge Decoded, written by a Boston University professor, is the fact that the stones, their surrounding rings, and central boulder comprise a sophisticated, highly accurate astronomical computer which marks seasons, midsummer lunar eclipses, and solar eclipses. Another bothersome fact about Stonehenge is that for all its technical expertise, nothing but one tiny dagger-like mark possibly placed there by Celts, is carved on any of the stones, not even a picture. Stonehenge puzzles, to say the least.

Evidently, the Iberians were either wiped out or assimilated into the Gaelic Celts (Gaels), an Indo-European tribe which invaded England around 600 B. C. The Gaels considered Stonehenge, constructed by the non-Indo-European Iberians, a sacred place. There, the Druids, priests even more powerful than the Celtic chefs, practiced human sacrifice. Swathed in white wool robes and religiously significant oak leaves, the Druids held a stranglehold over Celtic minds and gave the early Christian missionaries as much spiritual philosophical, and often physical oppostion as they encountered anywhere.

A century after the arrival of the Gaels, around 500 B. C. more Celtic tribes, the Cymrii or Cymric Celts and the Britons battled their way through western Europe and pushed into England displacing the Gaels who retreated to Cornwall, Wales, Ireland, Scotland and the Isle of Man. For five centuries the Celts ruled the British Isles, painting themselves blue, dying their hair red, and terrifying any non-Celt who happened into Britain. The Celts did not write, so knowledge of them is limited to what others said of them. They were much taller than the Romans who were impressed by Celtic height, extraordinary good looks, ferocity and promiscuity.

The Romans first appeared in England in the summer of 55 B. C. led by Julius Caesar. Unsuccessful, Caesar returned with a larger force earlier the next summer, 54 B. C. Yet he made no wide range conquest and pulled out after making only sketchy trade arrangements. Theorists suggest he was merely attempting to frighten the Celts in Britain, who had aided their fellow tribesmen (the Gauls) on the continent in their wars against the Romans.

The Celts battled fiercely but were subdued or pushed into the backwoods areas of Scotland, Wales and Cornwall when the Romans came to stay in 43 A. D. These areas remained determinedly independent. After an abortive revolt, led by Boadicea, one of the Celtic tribes' queens, was crushed in 60 A. D., Rome solidified her hold on England. Military camps, called "castra", sprinkled throughout the country, became towns and cities connected by a network of highly efficient Roman roads. Reminders of these "castra" exist in the many English place names derived from the word "castra" itself: Lancaster, Westchester, Manchester, Worcester, Gloucester. For three and a half centuries, England was a Roman colony; Latin was the official language, and slowly many Celts became Romanized. When Christianity became an influence in Rome, it had an impact in England also. Long after the Romans left, pockets of Christianity remained. The chapel Augustine used at Canterbury had had continuous Christian services since it was built. When Augustine arrived, a Celtic queen was conducting services there.

The withdrawal occurred in 410 A. D. The emperor Honorious, threatened by barbarians, summoned to Rome's defense the legions which were scattered throughout the world. The Celts were in control of England once again, but they were harried by the Picts and Scots. Seeking help, the Celts unwittingly invited the Anglo-Saxon Invasion.

The Anglo-Saxon Invasion and the various events which influenced language changes since then were treated in the Grade Eight Background. Treated there also were the characteristics of the periods of English language: Old, Middle, Early Modern, and Later Modern.

The concept of a language family is discussed in the Grade Seven Background and in the Grade Seven section entitled "Origins of Language". Mention was made of the Japanese-Korean, African-Negro, Ural-Altaic, Semetic and Sino-Tibetan language families in the Grade Seven Background and the "Origins" section used cognates for the concept of mother to illustrate relationships in the Indo-European family.

Cognates are words in different languages which closely resemble one another in meaning and form or sound. They bear this close resemblance because both came from the same parent tongue. For example, "arm", meaning an upper limb of the body appears in exactly the same form, "arm" in English, Swedish, Danish, German and Dutch. Another example is the English word "sun", the star around which the solar system revolves. Cognates for this idea are:

1.	French	soleil
2.	Spanish	sol
3.	Portuguese	sol
4.	Italian	sole
5.	Swedish	sol
6.	Danish	sol
7.	Dutch	zon
8.	German	Sonne (German nouns are always capitalized.)

Throughout the sixteenth, seventeenth, and eighteenth centuries, writers, scholars, and observers commented on various seeming similarities between languages. Sasetti mentioned the similar characteristics of Italian and Sanskrit. Englishmen noticed similarities between Hindustani, a descendant of Sanskrit, and classical Greek and Latin. Sir Henry Jones defined the basic Indo-European relationships in 1786. Jacob Grimm proved that Germanic languages were Indo-European in 1822, and in 1861 August Schleicher reconstructed a basic grammar and vocabulary of the long lost, never recorded, Indo-European parent language itself. This is the prehistoric tongue which gave birth to eight language branches containing 132 separate languages which are or were spoken in most of Europe and in Persia, Afghanistan and India. Today the Indo-European language family is the world's most important. Although the language with the most speakers, Mandarin Chinese, is Sino-Tibetan, not Indo-European, at least half the world's people speak one of the Indo-European languages as their native tongue.

Because many of the Indo-European languages are politically, commercially, or culturally important, millions learn one of them, most often English, as a second language. A breakdown of the eight living branches of the Indo-European family and some of the important languages in each branch follow:

1. Indo-Iranian, the branch which grew out of ancient Sanskrit, the language closest to the parent Indo-European.

    a. Indu
        (1) Hindustani
        (2) Bengali
        (3) Sinhalese

    b. Iranian
        (1) Persian
        (2) Kurdish-Pashto

2. Armenian
3. Albanian
4. Balto-Slavic
    a. Czech
    b. Polish
    c. Russian
    d. Ukranian
    e. Latvian
    f. Lithuanian
    g. Slovak
    h. Servian (Serbo-Croatian)
    i. Bulgarian
    j. Slovenian
5. Celtic
    a. Gaelic (Irish)
    b. Gaelic (Scots)
    c. Welsh
    d. Breton
    e. Manx
6. Hellenic
    a. Classical Greek
    b. Modern Greek
7. Italic
    a. Latin
    b. Romance Languages, derivations of Latin
        (1) Roumanian
        (2) Provencal
        (3) French
        (4) Portuguese
        (5) Spanish
        (6) Italian

8. Teutonic (Germanic)

    a. East (Gothic) - died out in the fifth century A. D.
    b. North (Scandinavian) - the language of the Vikings

        (1) Icelandic
        (2) Norwegian
        (3) Danish
        (4) Swedish

    c. West

        (1) High German
            (a) Modern German
            (b) Yiddish
        (2) Low German
            (a) Dutch
            (b) Frisian
            (c) English

It is interesting to note that some of the Indo-European branches consist of only one language while others contain large numbers of closely related tongues. Oddly enough, Low German left Germany, its derivatives being spoken outside of Germany proper. The spread of High German from the mountains of Southern Germany to the northern lowlands during the Renaissance is a result of Luther's translation of the Bible.

English, then, is a variety of Low German of the West Germanic branch of the Teutonic or Germanic branch of the Indo-European language family.

Although it is true that Mandarin Chinese, spoken by several hundred million people, is the world's most spoken language, English is quite possibly the world's most influential tongue. Not confined primarily to one geographical area, English has more than four hundred million native speakers, one in ten of the world's population, scattered over the globe. England, the United States, Australia, New Zealand, and the Union of South Africa use English as their native language. Canada, with two official languages, French and English, has many more speakers of English than French. Most Irish, Scots and Welsh speak English more often than they speak their Celtic tongues. Countries like Ghana and India conduct much of their official business in English to overcome difficulties created by differing tribal dialects. In these countries most educated people speak English fluently.

It is estimated that approximately one hundred and fifty million people throughout the world use English as a second language. Most school children in countries as different as Italy, Nigeria, Russia, Kenya and the Latin American nations study English in the course of their school careers. English exerts tremendous influence worldwide because it is the native language of the world's leading commercial country. In the last century it was British English which was exported to other nations. More and more in the twentieth century, with the rise of the United States, American English, more idiomatic, slangy and casual, has become the English influencing others.

That there are distinct differences between British English and American English was pointed out as early as the eighteenth century by Thomas Jefferson, "The change in American English will in time separate it from the mother tongue," and Noah Webster envisioned a language "as different from the future language of England as modern Dutch, Danish and Swedish are from the German." The differences were not noted only on this side of the Atlantic. The celebrated Dr. Samuel Johnson denounced "American dialect" as "a tract of corruption" some twenty years before the American Revolution. Said Oscar Wilde, "We and the Americans have much in common but there is always the language barrier." Quipped George Bernard Shaw, "England and America are two countries separated by the same language." Hundreds of words and expressions meaning the same thing but differing in form can be listed. For example, British say "petrol", "underground", "lift", "biscuits", and "pram", Americans say "gas", "subway", "elevator", "cookies" and "baby carriage".

Jefferson, Webster, etc. did not, or could not, foresee the technological advances which characterize the twentieth century and which serve to draw English speaking peoples closer together, though their versions of the language differ. As time passes, history seems not only to be drawing various dialects of English closer together, but also to be preparing the English language for the role of acknowledged international language.

The whole concept of an international language has intrigued man since he first had to deal with speakers of a language he did not recognize. The alphabet, which the Phoenicians borrowed from the Hebrews and Egyptians and spread throughout the world, was plastic enough to be adapted by many languages, requiring no coming together of word meanings. It could be used from right to left or left to right, up and down, or down and up. It didn't demand exclusive use. (Even today, the same language can be represented in different alphabets. Arabic in Malta uses the Roman alphabet, in North Africa, the Arabic alphabet symbolizes the same language in print.)

Through the ages traders and explorers developed various languae francae, simple hybrid languages limited to business terms and basic needs, like pidgin English, but none of these ever became adopted by a nation. From the days of Roman influence until the Renaissance and its interest in national languages, Latin served as an international tongue. Its use was limited after the Empire collapsed in the West to the educated who comprised only a small fraction of the population.

In the seventeenth century, the French essayist and philosopher, Rene Descartes, concerned with the difficulties, misconceptions, and misunderstandings caused by ever-increasing proliferation of language differences, proposed the idea of an international, world-wide language. His idea was ignored in his own day, a period of chauvinism. As the nineteenth century drew to a close, linguists, influenced by the work comparative linguists had accomplished in defining the existence of an Indo-European parent language, began to create international languages and to promote them to a more interested world.

Johann Martin Schleyer, a German priest, developed around 1880, the first widely used international language. It was called Volapuk. The word Volapuk itself means "world-speak" in that language. Schleyer got some of his inspiration from one of the widest spread linguae francae, a Mediterranean commercial tongue made of Italian, French, Greek, Spanish and Arabic. In 1885 Schleyer's book, also called Volapuk, was published. Both book and language enjoyed great popularity. Volapuk societies were founded and an 1899 survey listed two hundred thousand speakers in Europe and the United States. Despite its initial popularity and success, Volapuk died out rather rapidly after the turn of the century. There were many reasons. Because Schleyer wanted much more than a simple lingua franca, his vocabulary, which drew on German, Latin, Greek, English and all the Romance languages contained many difficult words. The grammar which he invented was extremely complicated. Then too, the violent nationalism which was to explode into World War I was already on the rise, and the cause for a universal language is never successfully advanced when national feelings run high.

A much more successful international language is Esperanto, devised by Ludovic L. Zamenhof, a Polish linguist. Zamenhof presented Esperanto which in that language means "hopeful", in 1887. It is based on the roots of modern European languages.

Esperanto uses the Roman alphabet with the exceptions of "Q", "W", "X" and "Y". It has two "C's" (C and Ĉ), "G's", "H's", "J's", "S's", and "U's", a twenty-eight letter alphabet as opposed to English's twenty-six letters. Slow getting started, Esperanto came to the fore after World War I. Interest in the League of Nations prompted interest once again in a common language. Esperanto's cause was championed by George Bernard Shaw among others. Today Esperanto flourishes. The Esperanto Society's offices in New York City estimate that eight million people can use Esperanto with facility. The Society is campaigning for United Nations' sponsorship of Esperanto throughout the world. Whether it will die out as Volapuk did, or thrive in the future is a matter of conjecture.

In 1951 the first dictionary of a language called Interlingua appeared. More of a medical-scientific lingua franca than a full-blooded language, Interlingua is designed to be used in technical reports and medical and scientific papers which expect international circulation. Like Esperanto, Interlingua is based on roots from modern European languages, and New York City has an Interlingua Society which spreads information and campaigns for the use of Interlingua among professionals.

Some form of international language is desperately needed. Today there are one hundred and fifty languages, which have over a million speakers each. Of these hundred and fifty, thirteen boast more than fifty million native speakers. The thirteen are:

1. Chinese (Mandarin)
2. English

3. Hindi-Urdu (Hindustani)
4. Spanish
5. German
6. Russian
7. French
8. Indonesian-Malay
9. Bengali
10. Portuguese
11. Arabic
12. Japanese
13. Italian

Most of the world's children learn to speak one of these languages as their mother tongue.

With the world continually being drawn ever closer together by technology and the mass media, how long can such language differences survive? There are serious problems posed by sponsoring an artificial universal language like Esperanto, and there are objections to establishing one native language above all others in such an international position of honor, but one or the other seems inevitable. Centuries ago Descartes pointed out that most of the world's problems originate in communication difficulties caused by such a great profusion of national tongues. Can a world that has watched men walk on the moon much longer afford the luxury of a plethora of native languages which seriously hinder international understanding?

THE SENTENCE AND ITS PARTS

1. **Check grammar requirements for grades 6,7, and 8. Use a diagnostic test to determine students' proficiency. Review only what is necessary.**

2. **Clauses - Introduce the noun clause**

   a. **as subject**
   b. **as object**
   c. **as predicate nominative**

3. **Verbals**

   a. **Review verbal noun (gerund)**
   b. **Review verbal adjective (participle)**
   c. **Introduce the infinitive**

      (1) **as a noun**
      (2) **as an adjective**
      (3) **as an adverb**

   d. **Introduce infinitive phrases**

PROPAGANDA

OBJECTIVES:

The student will understand the meaning and the purpose of propaganda.

The student will discover some techniques of propaganda.

The student will continue to develop a more rationally critical attitude toward what he hears, reads, and sees.

Background:

Propaganda may be described as a "selling tool." Whether his concern is a political idea, a consumer product, or a personal image, the propagandist will appeal to the emotions in his attempt to persuade. Since propaganda can exist in every method of communication, the student must learn to be wary and to develop the habit of judging messages rationally.

Although the ninth grade student cannot be expected to absorb all the principles of logic or to analyze critically the propaganda beyond his experience, he should be aware of the more obvious propaganda devices:

1. Name calling
2. Glittering generalities
3. The hasty generalization
4. Testimonials
5. The limiting of choices
6. Association
7. Identification
8. Band Wagon

Note: Teachers should not attempt to cover all these techniques in one unit, but should spread discussions of the various devices over the year.

1. Name calling: When the propagandist indulges in name calling, he uses derogatory or insulting language in order to denounce a particular person or cause. Name calling is strictly negative in its appeal to the fears and prejudices of people.

2. Glittering generalities: "Name calling" appeals to the negative attitudes, and the glittering generalities appeal to the positive or idealistic attitudes. Whereas the name caller will employ words which he knows will stimulate fear and hatred, the propagandist who uses the glittering generalities realizes that their word choice will appeal to his audience's sense of love, patriotism, justice, courage, etc. This positive approach never employs specific terms and does not bother to define the abstract or general. Terms such as: "truth," "freedom," "honor," "patriotism" dominate the piece of propaganda.

3. The hasty generalization: The hasty generalization fits man's tendency to simplify everything. How often does a person attempt to settle an argument with a well-chosen proverb or slogan: "You can't change human nature."; "War will always be with us."; "The poor will always be with us."; "To err is human."

4. The testimonial: The testimonial has been treated at some length in the grade six unit on logic and advertising. The student should be constantly reminded to evaluate the competency of the so-called authority.

5. The limiting of choices: "Give me liberty or give me death." These words of Patrick Henry are perhaps the most famous example of this logical fallacy and propaganda device. When presented with such "either-or" situations, the student should examine the matter carefully and decide whether there are really only two alternatives.

6. Association: Association is a device by means of which the propagandist tries to establish a connection between the idea he presents and some object, person, cause, or idea which people respect and cherish or which they may hate and fear. (The grade seven unit on connotative and denotative meanings. should be extremely helpful in teaching this propaganda device.) Students should realize that different groups of people, depending upon their backgrounds and experiences, associate different emotional meanings to words and phrases. The terms "Hitler" and "Nazi", for example, will elicit a very special reaction from the Jewish community than from others; the term "ghetto" will have different emotional impacts upon the slum dweller and the suburbanite.

7. Identification: This device is always used to inspire trust. The propagandist, in trying to sell himself to a particular audience, tries to become one of them. The Presidential candidate who claims to be "just an ordinary guy" is using this technique; the candidate who kisses babies and stands outside factory gates is hoping that his audience will think of him as part of its group.

8. Band Wagon: This device was also treated in the grade six unit on logic and advertising. The student should be wary of any appeal that is calculated to make him "follow the crowd".

Suggested Classroom Activities

1. Students should carefully read newspaper and magazine accounts which deal with public or popular personalities and attempt to find examples of name calling and glittering generalities. Group work might result in better work.

2. Students should examine various proverbs and slogans to determine if they are truly universal in nature. How can they reconcile, for example, "Haste makes waste: and the fact that the fastest pieceworker makes the most money?

3. A group of students might conduct their own propaganda campaign to alter a dress code, elect a class president, etc. The rest of the class will act as the audience and will be encouraged to analyze the logic of the campaign.

4. **If it happens to be an election year, the students should follow very closely the words and actions of the candidates to determine what propaganda devices are employed in the political campaign.**

THE STUDY OF LANGUAGE... CHRONOLOGY

c. 3500 B.C.	Speakers of the Indo-European parent tongue inhabit Near East, probably Persia (Iran).
c. 3500 - 3100 B.C.	Sumerians develop syllabic writing.
c. 3000 B.C.	Egyptians create that nations's form of hieroglyphics.
c. 3500 - 1700 B.C.	Major waves of Indo-European migration occur. Theorists make comparisons between this migration and the Biblical story of the dispersal after the fiasco accompanying the building of the Tower of Babel.
c. 1900 - 1700 B.C.	On Salisbury Plain, Iberians, people then dwelling in England about whom little is known, erect the puzzling assemblage called Stonehenge.
c. 1000 B.C.	Phonecians develop an alphabet which has symbols for consonants but does not contain symbols for vowel sounds. These the reader was expected to supply as he read.
c. 800 B.C.	Greeks take the Phonecian alphabet, change the structure of the symbols and introduce vowel signs as well as consonant representation.
c. 600 B.C.	Celtic tribe, the Gaels, cross to England to reside permanently.
c. 500 B.C.	More Celtic tribes, Cymrii and Britons, enter England. Gaels are pushed to Ireland, Wales, Scotland, Cornwall and the Isle of Man.
300's B.C.	The philosopher Aristotle, also Greece's first important linguist, defines the concepts of subject, predicate and parts of speech.
300's B.C.	An Indian scholar, Panini, the world's first great linguist, describes the Sanskrit language and establishes the basic principles of linguistic study.
c. 300 B.C.	Greek and Sicilian Stoics, led by the philosopher Zeno, establish linguistics as a separate study, composing works devoted to the aspects of language treated in an orderly manner.
100's B.C.	Patanjali, another great linguist from India, completes the description of Sanskrit begun by Panini and based upon his principles.

100's B.C.	Greek linguists in Alexandria, the intellectual capital of the early Greco-Roman world, elaborate the linguistic principles of Aristotle and the Sophists.
55 B.C.	Julius Caesar leads a summer expedition to Celtic Britain.
54 B.C.	Caesar returns to Britain, again in the summer. No permanent settlement, but trade relations are established.
48 B.C.	Caesar, in Egypt to assist Cleopatra, inadvertently causes partial destruction of the great Alexandrian Library.
43 A.D.	Rome's emperor, Claudius, orders conquest and settlement of England, which the Romans call Brittania. Latin is the official language, but most Celts do not speak it.
c. 50 B.C.	A follower of Christ, Joseph of Arimathea, allegedly arrives in England with a small band of Christian refugees. In Joseph's possession is, supposedly, the Holy Grail, the cup Christ used at the last supper. They found Glastonbury. This event, real or mythical or a bit of both, is the seed of the "Quest for the Holy Grail" segment of Arthurian legend.
c. 60 A.D.	Celts, led by their queen, Boadicea, rebel against Roman rule. The revolt is crushed, and the Romans solidify their hold on Britain. For three and one half centuries Roman culture flourishes in England.
c. 100 A.D.	Roman linguists translate Greek works on language and give many of their grammatical terms their present names.
c. 100 A.D.	The form of the then used letters of the Roman alphabet is finalized. Only capital letters are used on inscriptions, but these are as today's are.
127 A.D.	Emperor Hadrian orders construction of a wall across England, Hadrian's Wall, as a protection against marauding Picts and Scots.
200 A.D.	Norse priests are inscribing runes, secret writing signs, which according to legend are the direct gift of the god Wodin (Odin), on stones in northern Europe.
410 A.D.	From Ravenna, the imperial retreat, Emperor Honorius orders all Roman legions out of England and home to Rome to protect it from further danger. The city had just been sacked by Alaric and the Visigoths. Celts, many now Romanized, are in control once again.

449 A.D.	Vortigen, king of Celts, which tribe still looks to Rome for direction, appeals to Rome for help in battling the Picts and Scots, who have become more and more agressive since the Roman withdrawal. Told by the administrators of a crumbling empire to fend for himself, Vortigen seeks aid from Hengist and Horsa, leaders of a Germanic tribe called the Jutes. They are promised the island of Thanet, off England's coast as payment for their efforts.
450 A.D.	Picts and Scots are defeated; the Jutes, not content with Thanet, establish permanent residence in the section of southeastern England called Kent. Vortigen, at first contentious, accepts the Jute presence and marries Rowena, Hengist's daughter.
450 - 1100 A.D.	Though all important segments of history have periods of transition at their beginnings and ends, these dates are generally used to delineate the OLD ENGLISH or Anglo-Saxon period. Paradoxically enough, neither the Angles nor the Saxons have as yet arrived in England.
476 A.D.	The Roman Empire in the West collapses. The last Roman emperor, Romulus Augustulus, who ironically enough bears the names of Rome's traditional founder and its first emperor, is displaced by barbarian mercenaries who named a Gothic leader, Odoacer, king of Italy, a vassal of the Roman Empire of the East.
477 A.D.	Another Germanic tribe, the Saxons, arrive in England in tremendous numbers. Not just an army of invasion, they bring their wives and children. Slowly they spread through Celtic occupied eastern and southeastern England.
c. 520 A.D.	Legendary Celtic king, Arthur, leads the Celts in defeating the Saxons, whose spread is halted. Truce is established. Myths of King Arthur and the Knights of the Round Table and the stories of Camelot have their historical seeds here. Paradox once again, for tellers of these tales, from Malory to Lerner and Lowe, have given a much later setting.
547 A.D.	Angles, another Germanic tribe, invade and conquer England's east coast north of the Humber River. Though some Celts are assimilated, most are killed, enslaved or find refuge in Ireland, Scotland, Wales, Cornwall or Brittany in France. Here lie the roots of Celtic-Anglo-Saxon hostility, hostility which erupts time and again through history.
c. 550 A.D.	The Heptarchy, seven separate kingdoms, is established to rule England. It consists of East Anglia, Mercia and Northumbria, which are Angle kingdoms, Wessex, Essex and Sussex, Saxon monarchies and Kent, where the Jutes rule.

c. 590 A. D.	Irish Christian missionaries begin conversion to Christianity of the Angles in northern England (Angleland). They establish schools and engage in power struggle with the priests of the old Germanic gods, Wodin, Thor, Frigg, etc.
597 A. D.	St. Augustine and a band of monks, all sent by Pope Gregory I, who seems to have had a special interest in England. They land at Thanet, are accepted by the Jutes, move to Kent and establish Canterbury, which is destined to become England's religious center.
601 A. D.	Augustine and his band have power struggle with Irish missionaries whom they have encountered. Resolution of the struggle is that English Christianity looks to Rome for direction, not to Ireland. The Roman alphabet is introduced into England.
600's - 700's A. D.	Beowulf story originates and is expanded.
690 A. D.	First written records in Old English are produced. The Northumbrian dialect is used.
735 A. D.	Venerable Bede of Jarrow writes his great "Ecclesiastical History of the English People." He is the first to use the B. C. - A. D. system of dating.
787 A. D.	Viking raids begin.
825 - 830 A. D.	Egbert, King of Wessex, unites the Heptarchy.
849 A. D.	Alfred the Great is born.
866 A. D.	The Danes invade England. Continuous warfare ensues. Alfred's four older brothers die in various battles.
871 A. D.	Alfred, originally destined for the religious life, becomes king of Wessex.
878 A. D.	After many defeats, Alfred and his men smash the Danish forces in the Battle of Edington. Truce is declared, and the Danelaw, which was the name of the eastern one-third of England which the Danes ruled, is agreed upon.
886 A. D.	The Danes, in arms again, are defeated. Alfred captures London; Danes withdraw to the Danelaw; all other English acknowledge Alfred their king.

887 - 898 A.D.	Alfred begins the "Anglo-Saxon Chronicle". Though the Northumbrian dialect is widely spoken, the West Saxon dialect becomes the literary language. Alfred, having learned Latin, does much translation himself and sets up several centers of learning.
899 A.D.	Alfred dies. He is the only English monarch to be called "the Great". His descendants use the title "King of All Britain.".
912 A.D.	Scandinavian Norsemen force the King of France to give them the area now named for them, Normandy. Their leader becomes Normandy's duke. They drop their Germanic language and speak a dialect of French. A century and a half later they will cross to England.
1016 A.D.	Canute, brother of the King of Denmark, defeats Ethelred II, King of Wessex, and becomes King of England.
1042 A.D.	Edward the Confessor, an Anglo-Saxon who had spent much time in Normandy while the Danes ruled England, is crowned king.
1066 A.D.	Edward the Confessor dies leaving no direct heirs. A Saxon noble, Harold, is elected to the throne. Harold and his army defeat the Danes, then rush south to meet the Norman Invasion, led by Duke William, who claims Edward the Confessor promised him the throne upon his (Edward's) death. Harold dies, an arrow through his eye, in the decisive Battle of Hastings. Duke William becomes King William I of England and is nicknamed William the Conquerer. In the next few years the Norman Conquest is completed, Anglo-Saxon nobles are dispossessed, Anglo-Saxon peasants become serfs and Norman lords begin castle building. French becomes the language of government, law and the upper classes. Anglo-Saxons continue to speak their own tongue which begins to change because of French influences.
1100 - 1500 A.D.	These are the traditional dates of the MIDDLE ENGLISH period.
1154 A.D.	The "Anglo-Saxon Chronicle" is discontinued.
late 1100's - 1200's A.D.	The "Robin Hood" stories begin and flourish. Much of them is fiction; how much is fact is conjectural.
1300's - 1400's A.D.	As differences become less pronouned and tensions ease between Normans and Anglo-Saxons, French words flood the English language. The habit of borrowing vocabulary becomes a strong feature of the English language and explains English's profusion of synonyms.
1340 A.D.	Geoffrey Chaucer, the greatest literary figure in Middle English, called the "Father of English Poetry," is born.

1386 A.D.	Chaucer begins to write his "Canterbury Tales". Strongly influenced by Petrarch and Boccaccio, he uses the ordinary speech of London, the Midland dialect, to write in, rather than the Latin he had previously used in some of his other works. This dialect fast becomes standard Middle English.
1400 A.D.	Chaucer dies; the "Tales" are incomplete. Chaucer had planned that each of his thirty-two pilgrims would tell four stories, two on the way to Thomas-a-Becket's shrine and two on the return trip. Only twenty were completed; there are parts of four others.
1400 - 1600 A.D.	The GREAT VOWEL SHIFT takes place in the English language. Europe's other languages do not undergo it. This movement in English accounts for the frequently bizarre spellings of English words. At this time, short vowels took on long vowel sounds, long vowels became diphthongs, the schwa vowel (e on the end of name) lost most of its pronunciation but was kept to illustrate the difference between pin and pine etc. This differentiates English from all other Latin alphabet writing systems; Spanish, German, Italian, etc.
1440 A.D.	Johannes Gutenberg, a German aristocrat, invents the printing press in Mainz. Mechanical printing, though long known in the Orient, is introduced to Europe.
1476 A.D.	William Caxton, who had spent much time on the Continent, returns to England and sets up England's first printing press.
1478 A.D.	Caxton publishes Chaucer's "Canterbury Tales".
1485 A.D.	Caxton prints Sir Thomas Malory's "Le Mort d'Arthur".
1500 - 1700 A.D.	These are the traditional dates of the EARLY MODERN PERIOD.
1500's A.D.	Latin and Greek words and word roots pour into English as England comes under the influence of the Italian High Renaissance much to the chagrin of some English linguists who attempt to stem the tide.
early 1500's	Francesco Sassetti, a Venetian writer, while travelling in the East for Venetian merchants, notices and writes about similarities between the Italian language and ancient Sanskrit.
1558 - 1603 A.D.	The reign of Elizabeth I, called England's Golden Age. Masters of the language at this time include Shakespeare, Sidney, Spenser, Marlowe, Bacon and Jonson.

1564 A. D.	William Shakespeare is born in Stratford-upon-Avon.
1590 A. D.	Edmund Spenser's "Fairy Queen" is published.
1604 A. D.	The first English dictionary, Cawdry's "A Table Alphabeticall", is assembled. It contains 2500 entries.
1611 A. D.	Scholars release "The Authorized Version of the Bible", commonly called "The King James Bible", after several years of work.
1616 A. D.	Shakespeare dies in Stratford six years after his retirement from the London theatre.
1623 A. D.	Ben Jonson and others collaborate in producing the First Folio of Shakespeare's works, to which Jonson adds the famous introductory poem, "To My Beloved Master, William Shakespeare".
c. 1700 A. D.	American colonists have already used borrowing and compounding processes to introduce Indian words or versions of them into English, e. g., warpath, peace pipe, mackinaw, moccasin.
1700 - present	These are the traditional dates of the LATER MODERN period.
1702 - 1714 A. D.	The reign of Queen Anne, called England's Augustan Age. Great writers of the period include Addison, Swift, Pope and Steele.
1714 A. D.	German speaking George I becomes England's king. The English language undergoes a few pronunciation changes.
1755 A. D.	Dr. Samuel Johnson publishes his monumental "Dictionary of the English Language" which contains some 40,000 entries.
late 1700's	German scholars, Friedrich Schlegel and Franz Bopp, introduce as a formal study comparative linguistics, which they call comparative philology.
late 1700's	English scholars in India note and study similarities between Hindustani and classical Latin and Greek.
1786 A. D.	Sir William Jones, English linguist, announces that many of Europe's modern languages have come from one common ancestral tongue.
1799 A. D.	At the Rosetta mouth of the Nile Delta, Napoleon's troops discover the Rosetta Stone with its set of three inscriptions, one in Greek, one in Demotic and one in Egyptian hieroglyphics.

1822 A.D.	Jakob Grimm, a leading linguist as well as a collaborator on fairy tales with his brother, expounds his theory of corresponding cognates among Indo-European languages which proved that all the Germanic (Teutonic) languages were Indo-European.
1822 A.D.	French linguist, Jean Champollion, after more than twenty years of study, publishes his decoding of the Rosetta Stone and translation of Egyptian hieroglyphics.
1828 A.D.	Noah Webster, an ardent American patriot, issues "The American Dictionary of the English Language". Webster includes many American words not considered correct by British grammarians and linguists who have been superimposing Latin grammar prescriptions upon English in an attempt to codify the language. Webster's Dictionary contains more than 70,000 entries in two volumes.
1843 A.D.	Webster dies; Merriam brothers acquire the rights to publish his work. They set up the Merriam-Webster Company in Springfield, Mass.
mid 1800's - early 1900's	Wave after wave of immigration from Europe and Asia takes place. Millions of new Americans, many of them non-English speaking, enrich the language which slowly becomes more and more different from traditional British English. During this same period miners, pioneers, politicians, journalists and ranchers add newly coined and compounded words and phrases. Scientists and inventors also leave marks upon the language.
1859 A.D.	Work begins on "The New English Dictionary" the publishers of which plan for constant revision.
1861 A.D.	August Schleicher publishes a grammar of the original Indo-European language after years of study in all the linguistic areas.
1880 A.D.	A German priest, Johann Martin Schleyer, develops a new language which he calls Volapük, which means "world-speak". Influenced by the need for an international language as discussed by the seventeenth century French philosopher Descartes, Schleyer hopes that his artificial tongue will become accepted. It received much interest; by 1899, 200,000 people are estimated to have spoken it. Today however it is defunct.
1887 A.D.	Ludovic L. Zamenhof, a Pole, presents another universal language. This one, called Esperanto, is a much simpler one than Volapük and steadily gains in popularity.

early 1900's	The field of descriptive linguistics is established by a Swiss linguist, Ferdinand de Saussure. The field is sometimes called general or structural linguistics.
1919 A. D.	The linguistic scholar and sharp-tongued social and theatre critic, H. L. Mencken, publishes "The American Language".
1927 A. D.	Charles Fries's "The Teaching of English" is published.
1951 A. D.	Dictionary of another international language, Interlingua, is published. This language is meant to be written primarily by scientists and medical personnel in papers or texts which they wish to have a wide circulation.
1952 A. D.	Charles Fries publishes "The Structure of English".
1956 A. D.	Paul Roberts publishes "Patterns of English" which is a structural approach to the language.
1957 A. D.	"Syntactic Structures" is issued by Noam Chomsky. In it the transformational approach to the English language is delineated.
1966 A. D.	Paul Roberts, now a transformationalist, publishes his "Roberts English Series: A Linguistics Program" which gains wide use.

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LANGUAGE REFERENCE TEXTS

THE LAIDLAW ENGLISH PROGRAM

English 6

Laidlaw Brothers, 1967
Transformational approach to grammar

THE LAIDLAW LINGUISTICS PROGRAM

New Approaches to Language and Composition -7
New Approaches to Language and Composition -8
Laidlaw Brothers, 1969
Transformational approach to grammar

THE NEW ENGLISH SERIES (Postman)

Discovering Your Language (7), 1967
The Uses of Language (8), 1967
Exploring Your Language (9), 1966
Holt, Rinehart and Winston, Inc.
Structural approach to grammar

THE OREGON CURRICULUM: A SEQUENTIAL PROGRAM IN ENGLISH

Language and Rhetoric I (7)
Language and Rhetoric II (8)
Holt, Rinehart and Winston, Inc., 1968
Transformational approach to grammar

OUR LANGUAGE TODAY SERIES, 1966

Our Language Today 6
Our Language Today 7
Our Language Today 8

Modern Grammar and Composition 1 (9), 1967
American Book Company
Structural Approach to grammar

THE ROBERTS ENGLISH SERIES: A LINGUISTICS PROGRAM

The Roberts English Series 6
The Roberts English Series 7
The Roberts English Series 8
The Roberts English Series 9
Harcourt, Brace and World, Inc., 1967
Transformational approach to grammar

LANGUAGE REFERENCE TEXTS (cont)

Word Wealth Junior
A Vocabulary Book and Speller
Holt, Rinehart and Winston, Inc., 1950

NOTES ON THE TEACHING OF SPELLING

By the time the student reaches the middle school, or the junior high school level, the traditional spelling lesson plan may well have ceased to function effectively. While studying reading, the pupil has also been mastering the rules for spelling. In the opinion of numerous experts, it is strongly felt that presenting a list of words from some spelling list and asking each child to practice these words, whether they are words he misspells or not, is a wasteful practice and should be stopped. Instead we make the following recommendations:

1. Each child should be encouraged to use a dictionary to help him spell any word he is not sure of. When doing any written work, he should have his dictionary on his desk for free consultation.

2. All teachers, not just the English teacher, should emphasize the need for accurate spelling.

3. A programmed spelling activity, such as the SRA spelling wheels, should be employed as a means of correcting each student's particular weaknesses.

4. Word Power, or vocabulary growth, should be stressed. Words should be taken from student's reading in all classes. As the word becomes part of the student's vocabulary, at the same time he masters the spelling of it.

LISTENING SKILLS

One of the most important skills needed in today's world is the ability to listen. Communication today depends more on listening and speaking than on writing. Radio and television have had a tremendous influence, so that the student of today requires listening skills almost as much as reading skills. Most teachers will agree that in many classrooms, well-disciplined student are sitting quietly apparently listening to the teacher. These young people may give the appearance of attention, but in reality, there exists a passive state. In many cases the students are all but oblivious to the teacher, and completely unaware of what the teacher is saying. Perhaps these students have encountered too many times the teacher who gives directions once, twice, and maybe even a third time. Who needs to listen to the same thing over and over?

In the attempt to teach the pupil to listen actively, Step one must be to urge the teacher to give directions slowly and clearly once, and once only. The student will not take long to learn the need for concentration immediately. Step two also involves the teacher. Everyone tends to listen more attentively to something that interests him. If the teacher is aware of a lack of attention on the student's part, it might be wise for the teacher to choose his material more carefully. The class may not be ready for a particular story, excellent though it may be.

If the teacher of English is definitely committed to helping his students acquire good listening skills, he can plan a definite program to accomplish this aim. He will teach his pupils to concentrate on the subject he is going to read to them, as soon as he reads the title. Immediate concentration means that the students start to think immediately. Thinking suggests that questions come into their minds. As the student listens, he will be seeking answers to his questions. As the listening session reaches its conclusion, the pupil will recall or review what he has heard. Such recall may be done orally, by writing one sentence, or by answering short questions about the material.

Acquiring skill in listening cannot be accomplished in one step. Frequent practice is needed. The SRA reading laboratory provides excellent material toward this aim. Utilization of T.Q.L.R. formula as presented by SRA is perhaps one of the best ways to teach students to listen.

Finally, the cooperation of teachers of other disciplines must be sought. Listening skills, just like spelling, punctuation, etc. must not be confined to the English class. With the help of all teachers, the goal of intelligent, active, skillful listening can be met.

See Composition section for detailed information on teaching listening skills.

GRADE VI-IX

LITERATURE

"The study of literature must remain at the heart of the English curriculum in the secondary schools, for it is only through a literature-centered program that the course of English retains its identity as a humanistic experience."

Dwight L. Burton

OVERVIEW

An understanding and appreciation of great literature forms a very vital part of the cultural tradition of American society. From literature of the past and from the writings of today, a mutual understanding among races and religions, a love of freedom, and an appreciation of the value of the individual and society evolve. Literature gives the student vicariously, the experiences of all people, all over the world, from all time. Literature helps the child to think, to understand life, and to place true worth on moral values. Beyond all these factors, literature serves to stir the emotions.

The curriculum presented in the following pages includes a wide range of materials, from the classics to the current. The reading requirements may be modified within a school when, in the reasoned judgment of many teachers, not just one teacher, modification is desirable or necessary.

No teacher should use the books of the next year, but he may certainly substitute any selection listed for a lower grade, but as yet untaught. Such procedure makes the keeping of a permanent record of literature used in each grade mandatory.

LITERATURE VI - IX

GENERAL OBJECTIVES:

The student will:

meet material chosen to stimulate his imagination and broaden his intellectual horizon.

develop an understanding of his literary heritage.

become acquainted with a sampling of the best of contemporary literature.

gain insights into our times and into personal and social problems.

have desirable moral values reinforced.

explore many types of writing.

develop standards for critical evaluation of literature.

discover the great possibilities literature has for recreation.

broaden his background with hopes of improving his writing skill and talents.

develop an understanding that the literature of an era accurately reflects that era.

be encouraged to delve into literature on his own during the school years and be so gratified by this exploration that he will wish to continue experiencing literature throughout his life.

SUGGESTED TECHNIQUES FOR TEACHING LITERATURE VI - IX

Competent teachers are familiar with a variety of methods for teaching literature. Essential factors are enthusiasm on the part of the teacher, a broad background in literature, especially books for young people, and a firm belief that every literature lesson can be a pleasurable and purposeful experience. The literature lesson begins with an introduction. The introduction aims to arouse the student's interest, give him the background necessary for complete understanding, remove the difficulties in his path (word meaning, for example) and provide form when necessary, e.g., character, plot, theme, etc. The body of the lesson includes reading and discussion. The conclusion of the lesson is composed of a summation, the student's reaction, assignment, or perhaps evaluation, and the student's re-statement of the theme.

Many times the same piece of literature should be studied and discussed by the entire class as a unit. For slower students or poor readers, the teacher may find it profitable to do much of the reading himself. Lack of student reading ability should not preclude the enjoyment of literature.

When the teacher wishes to give opportunity to supplement the reading, or provide for individual tastes and abilities, directed and guided individual reading plays a part. Individual reading by the pupils requires much from the teacher. He must know the pupil and also the available material. He must motivate the pupil, arouse his interest or curiosity, give him time to do the reading, and be available to offer assistance when it is needed. When students in a class do individual reading, the teacher must provide opportunity and means for the students to share their knowledge with other classmates.

Finally, the teacher must vary his plans and methods for the type class he is dealing with. Younger students or poorer readers make greater gains from short readings of varied types. The advanced student is expected to do more in-depth study of any book read.

The creative teacher will be constantly adapting the material listed in the following guide, and frequently developing interesting activities to supplement the readings and discussions. For example, to assist teachers, a suggested list of enrichment activities follows each genre studied in grade nine; with modifications these activities may well be adopted for use in the other middle grades.

LITERATURE

GRADE VI

OBJECTIVES:

In the sixth grade, for the first time, the student will begin to treat literature as literature.

The student will:

read literature for its sheer beauty.

focus his attention on literature's economy and precision in language.

develop the theme in the story so as to see its universal ideas.

see the applicability of these universal ideas.

begin to use the basic tools of literary study: comparison and contrast.

maintain, refine, extend and use the rich background of literature provided in the earlier grades.

enjoy a variety of vicarious experiences.

begin to understand himself through an understanding of others.

through his explorations in literature, foster:

1. love and understanding of the ideas and ideals of our American heritage.
2. deep respect for the ideas and ideals of other peoples.
3. a sense of spiritual values.

cultivate the skill of good listening.

LITERATURE

Unit I Tales from Many Lands

Minimum Required: 5 stories each from A and B

A. Bible stories

"The Tower of Babel" (required)
"Abraham's Sacrifice"
"The Story of Lot"
"The Finding of the Child Moses"
"The Escape Across the Red Sea"
"The Golden Calf"
"The Conversion of Ruth"
"David and Goliath"
"The Story of Job"
"The Story of Esther"
"Daniel in the Lion's Den"
"The Sermon on the Mount"
"The Parable of the Good Samaritan"
"The Parable of the Lost Sheep"
"The Parable of the Prodigal Son"
"The Good Shepherd"

B. Fables

"Androcles and the Lion"
"The Crab and the Crane"
"The Discontented Pendulum"
"Education of a Lion"
"The Hare and the Tortoise"
"The Lion and the Mouse"
"The Town Mouse and the Country Mouse"
Selections chosen from Aesop's Fables

C. Folklore and fairy tales

Required: 5 selections from books listed in C (Outside Reading)

Arabian Nights Land
African Sampson Harmon
Beowulf the Warrior Serraillier
Book of Negro Folklore Hughes and Bontemps
A Cavalade of Witches Hope-Simpson
Favorite Fairy Tales Told in Czechoslovakia retold by Haviland
Green Fairy Book Lang
Grimm's Fairy Tales Olcott Edition

How the Mouse Deer Became King (Indonesian) Bro
King Who Rides a Tiger (Nepal folk tale) Hitchcock
Serendipity Tales (Persian) Hodges
Stone of Victory (Irish) Colum
Tricky Peik (folklore from many lands) Ed. Hardenderff
White Archer (Eskimo legend) Houston
White Cat (French fairy tales) Arranged by Rachel Field
World's Great Folktales Foster

Unit II Wisdom of the Ages

This unit is a collection of proverbs, quotations, and verse to be stored away in the memories of the students. They embody moral value, practical advice, and humor. Each student will memorize ten selections of his own choice. It is suggested that each week during the school year one of the selections be put on the board for the edification and enlightenment of the students. The teacher should feel free to supplement the list with further quotations with special appeal and equal value.

"The truth is found when men are free to pursue it."
Franklin D. Roosevelt

"One small step for man, a giant leap for mankind."
Neil Armstrong

"Lives of great men all remind us
We can make our lives sublime,
And, departing, leave behind us
Footprints on the sands of time."

Henry W. Longfellow

"There is no grievance that is a fit object of redress by mob law."
Abraham Lincoln

"As a man thinketh in his heart, so is he."
Bible

"Cowards die many times before their deaths;
the valiant never taste of death but once."

William Shakespeare

"We never know how high we are
Till we are called to rise;
And then, if we are true to plan,
Our statures touch the skies."

Emily Dickinson

"My soul has grown deep like the rivers."
Langston Hughes

"Ask not what your country can do for you -
ask what you can do for your country."
John F. Kennedy

"This above all; To thine own self be true, and it must follow
as the night the day, Thou canst not then be false to any man."
William Shakespeare

"A man wrapped up in himself makes a very small bundle."
Benjamin Franklin

"Since my house burned down,
I now own a better view
of the rising moon."
Masahide

"... That day when all of God's children, black and white men,
Jews and Gentiles, Protestants and Catholics, will be able to
join hands and sing in the words of that old Negro spiritual,
"Free at last! Free at last! Thank God almighty, we are free
at last!"
Martin Luther King, Jr.

"Do unto others as you would have them do unto you."
Bible

"A good folly is worth what you pay for it."
George Ade

"'Oh, well,' said Mr. Hennessy 'we are as th' Lord made us.'
'No,' said Mr. Dooley, 'lave us be fair. Lave us take some
iv th' blame oursilves.'"
Finlay Dunne

"If we open a quarrel between the past and the present,
we shall find that we have lost the future."
Winston Churchill

"Where law ends, tyranny begins."
William Pitt

"No man is an island;
No man stands alone
Each man's joy is joy to me
Each man's grief is my own

"We need another,
So I will defend
Each man as my brother
Each man as my friend."

John Donne

"Hold fast to dreams
For when dreams go
Life is a barren field
Frozen with snow."

Langston Hughes

"Beauty is in yourself
Good deeds, happy thoughts
That repeat themselves
In your dreams,
In your work,
And even in your rest."

E-Yeh-Shure

"I think that I shall never see
A billboard lovely as a tree
Indeed, unless the billboards fall
I'll never see a tree at all."

Ogden Nash

"There is a destiny that makes us brothers;
None goes his way alone:
All that we send into the lives of others
Comes back into our own."

Edwin Markham

"This generation of Americans has a rendezvous with destiny."

Franklin D. Roosevelt

"Tranquillity base here. The Eagle has landed!"

Neil Armstrong

"If it is not right, do not do it; if it is not true, do not say it."

Anonymous

"Let us at all times remember that all American citizens are brothers of a common country."

Abraham Lincoln

"For of all sad words of tongue or pen,
The saddest are these: "It might have been!"

John G. Whittier

"Fame is no plant that grows on mortal soil."

John Milton

"The only reward of virtue is virtue; the only way to have a friend is to be one."

Ralph W. Emerson

"Our greatest glory is not in never falling, but in rising every time we fall."

Confucius

"Life is made up of marble and mud."

Nathaniel Hawthorne

"I will be as harsh as truth and as uncompromising as justice."

William L. Garrison

"Those who dream by day are cognizant of many things which escape those who dream only by night."

Edgar A. Poe

"Work consists of whatever a body is obliged to do...
Play consists of whatever a body is not obliged to do."

Mark Twain

Unit III Poetry

Requirements: Students will read and discuss at least fifteen poems during the year. The poetry will be interspersed with other literature units. Vocabulary and memorization of poetry is to be encouraged.

Poetry List

"Abou Ben Adhem"	Hunt
"Afternoon on a Hill"	Millay
"African Dance"	Hughes
"Ah, Sweet is Tipperary"	McCarthy
"America For Me"	VanDyke
"April"	Teasdale
"At the Aquarium"	Eastman
"Auld Lang Syne"	Burns
"A Book"	Dickinson
"Charge of the Light Brigade"	Tennyson

"Clouds"	Rossetti
"Columbus"	Miller
"A Comparison"	Farrar
"Concord Hymn"	Emerson
"Dog of Reflection"	Taylor
"The Eagle"	Tennyson
"Electelephony"	Richards
"The Falling Star"	Teasdale
"Father William"	Carroll
"Fog"	Sandburg
"The Hurricane	Matos
"If"	Kipling
"I Hear America Singing"	Whitman
"In Flander's Fields"	McCrae
"In just spring"	e. e. cummings
"Lake Isle of Innisfree"	Yeats
"Minnows"	Keats
"The Mirror"	Milne
"Mr. and Mrs. Discobololos"	Lear
"Monkeys and the Crocodiles"	Richards
"My Heart Leaps Up When I Behold"	Wordsworth
"Mysterious Cat"	Brooks
"Narcissa"	Lindsay
"A Nautical Ballad"	Carryl
"A Negro Speaks of Rivers"	Hughes
"Old Ironsides"	Holmes
"Old Woman of the Roads"	Colum
"Ozymandias"	Shelley
"Potatoes' Dance"	Lindsay
"The Runaway"	Frost
"Sandpiper"	Thaxter
"Seal Lullaby"	Kipling
"Silver"	de la Mare
"A Smuggler's Song"	Kipling
"Song of Sherwood"	Noyes
"The Spider"	Coffin
"Strange Wild Song"	Carroll
"A Vagabond Song"	Carman
"Velvet Shoes"	Wylie
"Walrus and the Carpenter"	Carroll
"What Do We Plant"	Abbey
"Work"	VanDyke

Collections of poetry that appeal especially to the sixth grader:

Wind Song	Sandbury
Bronzeville Boys and Girls	Brooks
Poems	Coatsworth
Seeds of Time	compiled by Grohskopf
The Crystal Cabinet	Gregory and Zaturenska

Unit IV Good Stories

1. Real People Required: at least two during free reading time

America's Ethan Allen	Holbrook
America's Paul Revere	Forbes
Amerigo Vespucci	Baker
Amos Fortune	Yates
A. P. Giannini	Hammontree
Booker T. Washington, Ambitious Boy	Stevenson
Builder of Israel: The Story of Ben Gurion	St. John
Carry on, Mr. Bowditch	Latham
Cartier Sails the St. Lawrence	Averill
Crispus Attucks	Millender
George Washington Carver	White
Hans Anderson, Son of Denmark	Wheeler
Harriet Tubman	Petry
Henry Hudson	Baker
Horace Greeley: The People's Editor	Faber
I, Homolu	Graham
Invincible Louisa	Meigs
Jim Thorpe	Van Riper, Jr.
Leonardo Da Vinci	Williams
John F. Kennedy	Frisbee
Liliuokalani	Newman
Lou Gehrig	Van Riper, Jr.
Maria Mitchell	Melin
Mark Twain and the River	North
Mr. Justice Holmes	Judson
Mountain Man, Indian Chief	Shepard
Nancy Hanks	Stevenson
P. T. Barnum	Stevenson
Robert E. Lee	Monscell
Robert Goddard	Moore
Seeing Fingertips; the story of Louis Braille	DeGering
Sitting Bull	Stevenson
Squanto	Stevenson
Stephen Decatur	Smith
Story of Phillis Wheatley	Graham
Thomas Alva Edison	Clark
Wachera, Child of Africa	Childs
Walter Raleigh	Buckmaster
Walter Reed, Doctor in Uniform	Wood
Winter at Valley Forge	VanWyck Mason
The Young Shakespeare	Sisson

2. Make Believe People Required: at least two during free reading time

The Apple Tree House	Halladay
The Bronze Bow	Speare
Burma Boy	Lindquist
City High Five	Heuman
Climb To The Top	Kostka
Dabrey	Shannon
Daughter of the Mountains	Rankin
A Dog on Barkham Street	Stolz
Emily's Runaway Imagination	Cleary
Empty Schoolhouse	Carlson
The Family Conspiracy	Phipson
Family Walk-Up	Stacley
The Green Song	Plenn
Hold Fast To Your Dreams	Blanton
Ho-Ming, Girl of New China	Lewis
I, Adam	Fritz
Jane Hope	Gray
Journey Cake	McMeekin
Lillies of the Field	Barrett
The Long Black Schooner	Sterne
Old Ramon	Schaefer
Onion Joan	Krumgold
Rock and the Willow	Lee
Roller Skates	Sawyer
Room For Randy	Jackson
Screwball	Armer
Sea Fever	Payton
Secret of the Andes	Clark
Shadow of a Bull	Wojciechowska
Sleep in Thunder	Lacy
A Spell is Cast	Cameron
The Superlative Horse	Merrill
The Swimming Pool	Cobb
That Jud	Bragdon
Thee Hannah	deAngeli
The Two Uncles of Pablo	Bohn
The Violet Tree	Plenn
White Stallion of Lipizza	Henry

3. Short stories and articles- to complete time allotted for literature.

Selections from: First Splendor, edited by Margaret Early published by Harcourt, Brace and World, Inc. New York, 1968

Suggested Classroom Activities

1. Begin building a personal library of paperback books.
2. Organize a classroom library; take turns in serving as librarian.
3. Visit the local public library.
4. Visit the Boston Public Library at Copley Square.
5. Plan book week for your school; encourage community participation.
6. Plan an assembly to dramatize a school story, and invite guests.
7. Make posters encouraging reading; ask the local library to put them on display.
8. Have a contest to see who reads the most during a month.
9. Make book jackets to advertise a favorite book.
10. Make a class book list, favorites, animal stories, jokes, etc.
11. Tell a story to your classmates.
12. Listen to a story read by the teacher, and give it a title.
13. Finish a story read to you, and then compare your ending with the author's.
14. Make a class poetry anthology; include class favorites and originals.
15. Make crossword puzzles based on stories read.
16. Make a first page of a newspaper that might have appeared at the time of one of the stories you read.
17. Make a map of an area mentioned in a story.
18. Have a puppet show.
19. Make a collage.
20. Play charades - titles of stories
21. Start a book club.

22. Write original stories.

23. Write letters to authors, or write letters that might have been written by one of the characters in a book.

24. Make clay models.

GRADE VII

LITERATURE

LITERATURE

OBJECTIVES:

I. Generally, the student will:

know that many cultures have contributed to our American heritage.

know that the significance of contributions is measured not in quantity, but in quality.

know that no one culture is responsible for our heritage or for a major portion of it.

know that the same gift has been given by different people in different ways.

realize that all Americans are members of a minority group because America is unique in that its one voice is many voices in concert.

come to a realization of himself as an heir of diverse cultures, whether he has previously recognized this legacy or not.

come to realize his value as a person.

identify himself in his community and identify his community in his country.

II. Specifically, the student will:

become familiar with comparing and contrasting character, ideas, themes, etc. as a means of coming to a greater understanding and appreciation of literature.

identify a character or place from 10 of the myths.

give the geographical or ethnic origin of 10 of the myths.

define a myth, folktale, fable, and proverb.

list three proverbs from grade 7 literature and restate them in his own words.

write character sketch, drawing from grade 7 literature.

describe the setting of a short story or novel in grade 7 literature.

give the titles and authors of 3 selections from grade 7 literature and show how they reflect three of the following backgrounds:

1. African
2. American Indian
3. Asian
4. European
5. Graeco-Roman

state two selections from grade 7 literature, giving titles and themes and show how they reflect two of the following settings:

1. City
2. Country
3. Western

state two selections giving titles and themes which are concerned with:

1. Sea-Farers
2. Immigrants
3. Mystery
4. Pathfinders
5. Adventure

give the titles and themes of three selections and show how they portray:

1. Man in conflict with himself
2. Man in conflict with man
3. Man in conflict with nature

analyze a given selection for theme.

compare and contrast 2 literary selections in respect to scene, characters, problem, resolution, and theme.

Requirements for Literature

1. All students will take Unit I - Where Do I Come From?

2. All students will read either Tom Sawyer or Treasure Island.

3. All students will be required to take a minimum of two categories from Unit II.

4. Students will read from Unit III, Who Am I? or Unit IV, What Do I Like?, as a source for further work in grade VII Literature.

Note: Unit III is of special value to students not yet awakened to their own identity. The materials selected are especially pertinent to the inner-city child.

GRADE VII

Unit I Where Do I Come From? (Mythology)

Minimum requirement: 10 from the following list

"Prometheus"
"How the Lame Boy Brought Fire From Heaven"
"Kintu and the Law of Love"
"The Tree with Animal Fruit"
"Blackfoot Genesis"
"The Norse Creation Myth"
"The Creation" (Poem) - James W. Johnson
"Phaeton"
"How Maui Made the Sun Slow Down"
"Daedalus"
"Ceres"
"Pandora"
"Man Who Owned the Moon"
"Tower of Babel"
"Orpheus and Eurydice"
"Pygmalion"
"Padraic and the Last of the Irish Wolves" Stayt
"How the Elephant Got His Trunk" Kipling
"Why There Are Cracks in the Tortoise's Shell" Smith and Dale
"Why the Woodpecker Has A Long Beak" Gaster
"By the Waters of Babylon" Benet

Supplementary List for Outside Reading

Arabian Nights	Colum
Book of Negro Folklore	Hughes - Bontemps
Chinese Fairy Tales	Gaulden
Legends of Hawaii	Colum
Legends of the United Nations	Frost
Treasury of American Folklore	Botkin

Note: Most of the material listed above is available in authorized seventh grade anthologies. The following books provide excellent sources of material:

Greek Myths and Legends Squire and Squire, MacMillan Co.
Myths and Folktales around the World Potter, Globe Book Co.

A Sample Teaching on the Myth for Unit I

1. **Materials:**

   A. "Blackfoot Genesis" Projections in Literature, Pooley et al, Scott Foresman and Co.

   B. "Kintu and the Law of Love" Myths and Folk Tales Around the World Potter, Globe Book Co.

   C. "Pandora's Box" found in numerous anthologies and Encyclopedia Brittanica Filmstrip

   D. "The Tree with Animal Fruit" Cavalcades Robinson et al, Scott Foresman and Co.

   E. Filmstrip projector and screen, if necessary; blackboard, chalk, etc.

2. **Goals**

   To introduce the students to several of the strands comprising the American literary heritage; viz. Greek, African and American Indian.

3. **Aims**

   A. To enable the student to compare and contrast several of the stories of creation.

   B. To enable the student to arrive at a concept of the basic unity of the human experience, using the inductive method.

   C. To lead the student to an understanding that superficial differences in these myths are largely attributable to environmental variations.

4. **Time**

   Minimum of 2 class periods and 2 homework assignments. This would vary somewhat with the needs and interests of the students and their ability to handle the type of extra class work required.

5. **Pre-Class Work**

   Have the following words on the board or on a mimeographed handout. The students are to define or identify the words. A dictionary may be used. However, it would seem more valuable if the students could identify some or all of the words (except the proper names) from their own store of knowledge.

A. Pandora
B. Blackfoot (Indians)
C. Law
D. Genesis
E. Creation
F. Myth
G. Na'pi (have student guess at origin) - Indian name
H. Kintu (have student guess at origin) - African name

6. Introduction

Discussion of word lists should be brief and pointed. Let the students try to guess national origins of the proper names. This should add some interest. List several definitions of myths or as many elements as the students can come up with. As the stories are developed, the students can and should add or subtract from these elements. Students will probably be led to retell the story of Pandora since many students should be familiar with it from their own experiences. If no student is familiar with the Pandora myth, the teacher can read it to the class or show one of the several filmstrips which have been done on this myth. Students will also volunteer the Biblical account of the creation. This is to be encouraged for purposes of character delineation and treatment of the theme. Discussion should be reserved until the students have read at least one more story of creation for comparison and contrast.

7. Procedure

Now, the teacher may consider several methods of attack, choosing one which he finds most suitable to student study habits, reading abilities, or the teacher's individual style. What is essential is not the order in which the stories are read, or whether summary questions are answered orally or on paper, but that the summary questions are basically the same for each of the stories and that the stories are continually related to each other.

Classwork

A. Students read "Kintu and the Law of Love". After the story is completed, they are to answer the following summary questions:

1. Who is Kintu?

2. Can he be likened to anyone else whom you have met before? How?

3. Is Kintu a creator or a creature?

4. Is he like any creator or creature you have met before?

5. Why does Kintu leave?

6. Do you know of anyone else who has done something like him?

7. What makes Kintu come back?

8. Is there anything god-like about Kintu?

9. How is Kintu human?

10. Where do you think this story takes place? Why?

B. Home Assignment

Students read "Blackfoot Genesis" and answer the following questions:

1. Who is Old Man?

2. Is he like anyone you have met before?

3. Whom does he create first? From what?

4. How is he like Kintu? Anyone else?

5. What is the reason for sleep?

6. How is the reason for sleep like the reason for Kintu's departure?

7. List some god-like traits of Old Man.

8. List some human traits of Old Man.

9. Where do you think this story takes place? Why?

C. Classwork for day 2 or 3

Students read "Tree With Animal Fruit", and make up a series of questions similar to those given for "Kintu" and "Blackfoot Genesis". The questions will be answered individually or through class discussion. Later the students again refer to those elements of a myth recorded in the Introduction and the students should come up with a reasonable definition of what a myth is.

D. Review, Reinforcement, Enrichment, Integration

1. Have the students write their own myth. For example, from motion pictures, the student may be familiar with the nomadic life of the

Bedouin. The students will see the importance of sheep and goats in providing sustenance through meat and milk, shelter through the skins and wool of the animals, implements from bone and horn, beauty in the rugs woven by the nomads from the wool of their animals. The student might then be asked to write a myth on, *How the Oases Came To Be Sprinkled Across the Desert*. The student could also explain in the form of the myth the origin of "Puddingstone in Roxbury" (cf. "The Roxbury Giant") or the origin of Noodle's Island (East Boston) or other prominent landmarks of local geography.

2. Observe creation in the scientific-literary sense in the *opening paragraphs* of Michener's *Hawaii*. (Volcanic slides would be great here.)

3. In art class, illustrate one of the myths.

4. Make a mural or collage representing one or more of the myths of creation.

5. Make ceramic or clay statues of key figures in the creation myths.

6. Using a different myth, show how it too reflects geography or other elements of the myth.

7. Using colored chalk, put scenery on the blackboard and dramatize the myth (s).

8. Write a class play, perhaps using the group of travellers technique. Have each traveller tell his people's story of creation while other members of the class act it out.

Student Enrichment Activities - Myths

Note: The number of these activities to be included in the plans will of necessity be determined by the teacher to meet the needs and abilities of a particular group of students. It is hoped that the above average student will be encouraged to accomplish a great deal of imaginative, creative work in *an independent manner*. The slower student should be encouraged to partake of activities which will make his reading more meaningful and will reinforce his classroom experiences.

1. Go on a field trip to:

   Museum of Fine Arts
   Peabody Museum
   Mrs. Gardner's Palace

2. List mythological names found in modern advertising:

   Mars bar (candy)
   Mercury (automobile)
   Ajax tire
   Venus pencils
   Atlas cement
   Hercules fences
   Pegasus Mobiloil
   Vulcanized rubber

Make a collection of pictures of mythological names in advertising. Consult the Yellow Pages.

3. List mythological names in the space program.

4. Write a modern myth.

5. Dramatize one of the myths.

6. Draw cartoons or pictures to illustrate a myth.

7. Draw a map of ancient Greece, Africa, Near East, Tribal America

8. Make a crossword puzzle based on mythological terms.

9. Explain classical allusions in a short selection of poetry.

10. Listen to music related to myths.

11. Write one of the myths as it would appear in a newspaper.

12. Make a linoleum print.

13. Paint a mural related to a myth.

14. Make a booklet of mythological terms in our vocabulary. For example; cereal, cupidity, herculean, hygiene, hypnotist juvenile, lunar, martial, mercury, plutocracy, tantalize, titanic, etc.

15. Make a collage based on myths.

16. Make a puppet or doll dressed like a mythological character.

17. View a modern motion picture based on the myths, and make a list of inaccuracies , anachronisms or discrepancies.

18. Contrast ancient tales with modern science fiction version of creation.

19. Make a family tree of gods and heroes in the myths.

20. Make a frieze depicting the adventures of a hero.

21. Find examples of Greek influence in the art around us.

22. Organize an Olympic games competition.

UNIT I - PROVERBS

Proverbs are a distillation of the wisdom of a people. As such they indicate basic differences between peoples and basic similarities among peoples. One may find proverbs which present the same general idea or proverbs which present diametrically opposed notions. For these reasons, proverbs are ideal vehicles for comparing and contrasting approaches to a problem, ideas, and values. In addition they often reflect their origins in the images and language they use. During the course of the year, a minimum of 10 should be analyzed, so that the proverbs retain their value for comparison and contrast, no fewer than two at a time should be attempted. Students should be encouraged to introduce additional proverbs from their own store of knowledge and try to compare and contrast technique with them.

"Education is an ornament in prosperity and a refuge in adversity."	Greek
"When spiders unite, they can tie up a lion."	African
"Gentle words open iron gates."	Bulgarian
"A flatterer is a secret enemy."	Hungarian
"Never judge a man until you have walked for two moons in his moccasins."	American Indian
"To a friend's house the road is never long."	Dutch
"Never cast dirt into the fountain of which you have sometime drunk."	Hebrew
"When the sick man recovers, he forgets his God."	African
"One dog barks because it sees something; a hundred dogs bark because they heard the first dog bark."	Chinese
"He got angry with the fleas and threw his fur coat into the oven."	Russian

"The dawn does not come twice to wake a man."	African
"Dirt shows the quickest on the cleanest cotton."	American Negro
"Who gossips to you will gossip about you."	Turkish
"When you are trying to catch a bird, sing to it nicely."	Czechoslovakian
"Though a monkey wear silk, he is still a monkey."	Spanish
"There are no people a thousand years old, but there are words a thousand years old."	Inner Mongolian
"A happy heart is a healing medicine; but a broken spirit dries up the bones."	Old Testament
"To whom life was heavy, the earth is light."	Polish
"He who is guilty believes all men speak ill of him."	Italian
"He who keeps his mouth and his tongue keeps himself from trouble."	Old Teutonic
"Who has lost his freedom has nothing else to lose."	German
"He who walks daily over his estate finds a coin each time."	Hebrew
"You can't make an omelet without breaking eggs."	French
"Conquer thyself."	Chinese
"If you want a hen's egg you must put up with her cackling."	English
"Everyone sings as he has the gift, and marries as he has the luck."	Portuguese
"Even God cannot make two mountains without a valley between them."	Gaelic
"The noise of the wheels does not measure the load in the wagon."	American Negro
"A rich peasant, like a shaggy dog, only keeps himself warm with his money."	Roumanian
"In prosperity no altars smoke."	Italian
"Man is a name of honor for a king."	English

Unit II What Are We?

A. Lovers of the Sea

Required: Treasure Island Stevenson

Outside reading of a novel or play -- Minimum one

Novels:

Island of the Blue Dolphins	O'Dell
Jim Davis	Masefield
Kon-Tiki	Heyerdahl
The Last Nine Days of the Bismark	Forester
The Raft	Turnbull
Robinson Crusoe	Defoe

Play:

Nathaniel Bowditch, Master Navigator	Seymour

Poetry

Required: four

"The Fog"	Davies
"The Fog"	Sandburg
"The Inchape Rock"	Southey
"Poem"	e. e. cummings
"Sea Serpent Chantey"	Lindsay
"Sir Patrick Spens"	Anonymous
"Skipper Ireson's Ride"	Whittier
"A Visit from the Sea"	Stevenson
"A Wanderer's Song"	Masefield
"Wreck of the Hesperus"	Longfellow

Optional Reading:

Great Sea Stories	Villiers

B. Pathfinders

Required: The Mail Goes Through Fisher
or one novel from the following list:

Novels:

The Big Sky	Guthrie, Jr.
Boy with a Pack	Meader
Caddie Woodlawn	Brink
Calico Captive	Speare
Jim Beckwith, Mountain Man	Speare
Jim Bridger, Greatest of the Mountain Men	Garat
Jonathan Goes West	Meader
Let the Hurricane Roar	Lane
Little Britches	Moody
Mountain Medicine	Guthrie, Jr.
Adventures of the Negro Cowboys	Durham and Jones
Wilderness Clearing	Edmonds

Poetry: Optional Reading

"Angus McGregor"	Sarett
"Indian Summer Day on the Prairie"	Lindsay
"Rising of the Buffalo Men"	American Indian Chant
"Spanish Johnny"	Cather

Immigrants

Drama Required:

Granpa and the Statue	Miller
I Remember Mama	Van Druten

Novels

Outside reading; required: minimum one

Amos Fortune, Free Man	Yates
Family on Wheels	Trapp
The Girl from Puerto Rico	Colman

Short stories and poetry; required: minimum of two

Short stories:

"Hunger"	Yezierska
"The New Girl"	Gilbert
"The Stranger that Came to Town"	Flack

Poetry:

"The Tropics in New York"	McKay
"Welcome, Welcome Emigrant"	St. Marie

C. Country Folk

Required: Tom Sawyer Twain

Novels:

Outside reading; required: minimum one

Little Women	Alcott
My Name is Aram	Saroyan
Old Fashioned Girl	Alcott
Roosevelt Grady	Shortwell
South Town	Graham

Short stories and poetry; required: minimum of two

Short stories:

"The Lesson"	West
"Thanksgiving Hunter"	Stuart
"Weep No More My Lady"	Street
"Winter Thunder"	Sandoz

Poetry:

"Goodbye and Keep Cool"	Frost
"The House on the Hill"	E.A. Robinson
"The Pasture"	Frost
"She Dwelt Among the Untrodden Ways"	Wordsworth

D. City Folk

Novels and drama; required: one

Novels:

City Boy	Wouk
Durango Street	Bonham
Prince and the Pauper	Twain
Street Rod	Felsen
Whose Town	Graham

Drama:

I Remember Mama	Van Druten
The Monsters are Due on Maple Street	Serling

Short stories and poetry; required: minimum of two

Short stories:

"Beauty is Truth"	Guest
"Gift of the Magi"	O.Henry
"Hunger"	Wright
"Man Who Had No Eyes"	Kantor
"New Kid"	Heyert

Poetry:

"Chicago"	Sandburg
"City Birds"	Johnson
"The Line Gang"	Frost
"Metropolitan Nightmare"	Benet
"San Francisco"	Hughes
"Street Window"	Sandburg
"Telephone Poles"	Updike
"Under a Telephone Pole"	Sandburg

E. Warriors

Required: Minimum of one from the following selections:

Drama:

In the Fog	Geiger

Short story:

"The Old Demon"	Buck

Non-fiction:

Harriet Tubman-Conductor on the Underground Railway	Petry

Poetry:

"The Ballad of Ira Hayes"	LaFarge
"Little Giffen"	Ticknor
"Paul Revere"	Longfellow

Unit III Who Am I?

Teacher will choose selections from any of the following series:

Gateway Series	MacMillan Co.
Cross Roads	Noble and Noble
Impact Series	Holt, Rinehart and Winston
Name of the Game	New Dimensions in Education
Springboards	Portal Press

Note: The above materials utilize an integrated multi-media approach. (See introductory page of Grade 7 requirements) Maximum benefit will be accomplished by adhering to the teacher's manual available from the publisher for each series.

Unit IV What Do I Like?

Selections from this unit might be freely interspersed among other units to highlight other reading or to lend variety.

I like a good mystery

Dracula	Stoker
Frankenstein	Shelley
In the Fog (play)	Geiger
Mysterious Island	Verne
Mystery at Boulder Point	Jewett

I like adventure

Around the World in Eighty Days	Verne
Brady	Fritz
My Side of the Mountain	George
Otto of the Silver Hand	Pyle
Up Periscope	White

I like our country

Johnny Tremain	Forbes

I like to laugh

Chuckle Bait	Scoggin
Hold Zero	George
The Trouble with Angels	Trahey

I like science fiction

First Man on the Moon	H. G. Wells
Journey to the Center of the Earth	Verne
Rocket Man	Carry
Space Cadet	Heinlein
Tales of Ten Worlds	Clarke
Visit to a Small Planet (play)	Vidal

I like poetry

Selections from:

I Am the Darker Brother	edited by Adoff	MacMillan Co.
Poems to Enjoy	Petitt	Literary Heritage Series, MacMillan Co.
Reflections on a Gift of Watermelon Pickle	compiled by Dunning, Lueders, and Smith	Scott, Foresman and Co.

I like animal stories and poems about animals

Bambi	Salten
Big Red	Kjelgaard
Black Stallion	Farley
Call of the Wild	London
Elephant Cargo	Hammond
The Horse Catcher	Sandoz
Incredible Journey	Burnford
Jungle Book	Kipling
King of the Wind	Henry
Lassie Come Home	Knight
My Friend Flicka	O'Hara
National Velvet	Bagnold
Old Yeller	Gipson
Smoky the Cow Horse	James

Thunderhead	O'Hara
White Fang	London

Poetry:

"The Blind Men and the Elephant"	Saxe
"Colt in the Pasture"	Coatsworth
"The Fawn"	Millay
"The Giraffe"	Wearner
"Raccoons"	Fisher
"Rum Tum Tugger"	Eliot
"The Runaway"	Frost
"The Snare"	Stephens

Supplementary Reading for Enrichment

Adam of the Road	Gray, Elizabeth
After You, Marco Polo	Shor, Jean
All-of-a-Kind Family	Taylor, Sydney
Annuzza, A Girl of Romania	Seuberlick, Bertha
Blue Mystery	Benary-Isbert, Margot
Bristle Face	Ball, Zachary
Dark Horse of the Woodfield	Hightower, Florence
Edward Jenner and Smallpox Vaccination	Eberle, Irmengarde
The F. B. I.	Reynolds, Quentin
Fifteen	Cleary, Beverly
Game, Carol Canning	Harkings, Philip
Ginger Pye	Estes, Eleanor
The Good Master	Seredy, Kate
Harriet Tubman; Conductor on the Underground Railroad	Petry, Ann
Heaven to Betsy	Lovelace, Maud
Houdini, Master of Escape	Kendall, Lace

The Incredible Journey	Burnford, Sheila
The Life and Times of Wyatt Earp	Lake, Stuart
Lost Worlds: The Romance of Archaeology	White, Anne
Louisa Alcott: Girl of Old Boston	Wagoner, Jean
Moccasin Trail	McGraw, Eloise
Mr. Revere and I	Lawson, Robert
Mrs. 'Arris Goes to Paris	Gallico, Paul
My Left Foot	Brown, Cristy
Over There	Fenner, Phyllis
The Rookie	Maule, Tex
The Secret of the Himalayas	Evarts, Hal
Ships, Shoals, and Amphoras	DeBorhegyi, Suzanne
Shooting Stars	Zim, Herbert
The Silver Pencil	Dalgeish
Spice and the Devil's Cave	Hewes, Agnes
A Stranger at Green Knowe	Boston, Lucy
Swiss Family Robinson	Wyss, Johann
Thirteen Days to Glory	Kinkle, Lon
Ventures into the Deep	Wibberly, Leonard
Whaler 'Round the Horn	Meader, Stephen
A Wrinkle in Time	L'Engle, Madeleine

GRADE VIII

LITERATURE

LITERATURE

OBJECTIVES:

The student will:

analyze a given literary selection and determine the theme.

establish the priorities of importance where several themes are in the selection.

compare and contrast a theme as it is treated in two or more selections.

be aware of the applicability of at least two or more themes to contemporary life.

choose a person studied in the America Does Unit and state how he could profitably be emulated.

choose the person in the America Does Unit with whom the student may most readily identify, and give the reasons for this identification.

list five traits which Americans seem to admire in other Americans and give examples of these traits found in the reading.

list several traits which Americans do not admire in other Americans and give examples.

define "tall tale", "legend" and "folk tale", and give an example of each.

compare and contrast "tall tale", "legend", and "folk tale".

Identify eight of the following:

Paul Bunyan
Joe Magarac
Pecos Bill
John Henry
Casey Jones
Mike Fink
Jesse James
Rip Van Winkle
Ichabod Crane
Daniel Boone
Cornplanter
Buffalo Bill
Davy Crockett
Johnny Appleseed

be able to distinguish between American characteristics and regional differences; through this distinction, he will become aware of the vastness of America.

appreciate the peculiarities of American humor, specifically its characteristic love of exaggeration.

be able to verbalize his concept of the American dream as evidenced by his readings.

Literature requirements for Grade VIII

The following themes will be required for all students:

- Americana (Folk tales, Tall tales, and Legends)
- Our Country
- People
- Courage

In addition, all students will take at least one of these optional themes:

- Sports
- Humor
- Adventure and Mystery
- The Sea
- The Beautiful
- The Hero

Note: The teacher is not limited to a bare minimum of optional themes. Many classes could and should do much more. A great deal of this supplementary material can be done by way of outside reading. In many of the categories, a core book, preferably in paperback, could be studied by every student; then a few students could read the other books in the same category.

Unit I Americana - Folklore, Tall Tales, and Legends

Tall Tales Required: minimum of six. The tales may be handled in any form; poem, short story, filmstrip, recording, etc.

- Buffalo Bill
- Daniel Boone
- Davy Crockett
- Jesse James
- Joe Magarac
- John Henry
- Johnny Appleseed
- Mike Fink
- Paul Bunyan
- Pecos Bill

Literary Legends Required: All students will be familiar with the following stories

Note: Filmstrips will be acceptable for students who cannot cope with with the vocabulary of Washington Irving.

"Celebrated Jumping Frog"	Twain
"Legend of Sleepy Hollow"	Irving
"Rip Van Winkle"	Irving

Optional stories for higher groups:

Better Known as Johnny Appleseed	Hunt (full length biography)
Jim Bowie and His Famous Knife	Garst

Note: American Folklore and Legends by Potter, Globe Publisher is an excellent source of material for this unit.

Suggestions for Enrichment Activities for Unit I

Field Trips

Freedom Trail, Boston Harbor, Plymouth, Sturbridge Village, Peabody Museum in Salem, Whaling Museum in New Bedford, Mystic Seaport, Museum of Fine Arts, U.S.S. Massachusetts

Other Activities

Collage based on tall tales or legends
Write a tall tale.
Make up an Indian legend.
Draw a map of travels of Johnny Appleseed or Paul Bunyan.
Have a contest for the best tall tale.
Dramatize a tall tale or legend.
Letter writing - Brom Bones to Katrina, Ichabod to ____________ etc.
Write further adventure of Ichabod.
Construct a papier mache Indian mask.
Construct a tall tale to explain the origin of a geographical feature, such as Grand Canyon, Crater Lake, Cape Cod, etc.
Supplementary reading.

Unit II Our Country

Required: one of the following novels:

Banners at Shenandoah	Catton
Captain of the Planter	Sterling

John Barry (biography)	Wibberley
The Day Lincoln Was Shot	Bishop
The Longest Day	Ryan
Man Without a Country	Hale
The Negro Cowboys	Durham and Jones
Shane	Schaefer
These Were the Sioux	Sandoz
Two Roads to Greatness	Smiley, et al.
When Legends Die	Borland
The Yearling	Rawlings

Drama Required:

Abe Lincoln in Illinois	Sherwood
or	
The Bride Comes to Yellow Sky	Crane (as arranged for television)

Speeches Required: a minimum of three

"Creed"	Hal Borland
"Gettysburg Address"	Lincoln
"I Have a Dream"	Martin Luther King, Jr.
"Independence Day Address"	Douglass
"Inaugural Address"	Kennedy

Note: Students will be encouraged to memorize at least part of one speech.

Poetry Required: five

"Abe Lincoln Walks at Midnight"	Benet
"Abraham Lincoln"	Benet
"Breathes There the Man"	Scott
"Captain, My Captain"	Whitman
"Charge of the Light Brigade"	Tennyson
"Dunkirk"	Nathan
"The Eagle"	Tennyson
"The Gift Outright"	Frost
"I Hear America Singing"	Whitman
"Incident of the French Camp"	Browning
"Let America be America Again"	Hughes
"Lonesome Train"	Campbell
"The Minstrel Boy"	Moore
"The New Colossus"	Lazarus
"The Soldier"	Brooke
"Song of the Settlers"	West
"The Terrible News"	Knight
"Welcome, Welcome, Emigrant"	Sainte-Marie
"When Lilacs Last in the Courtyard Bloomed"	Whitman

Unit III People

Novel Required: one

Cheaper by the Dozen	Gilbreth and Carey
Cress Delehanty	West
Joe Sunpool	Wilcox
Shuttered Windows	Means
The Green Years (best readers)	A. J. Cronin
How Green Was My Valley	Llewellyn

Short Narratives Required: five

"After Twenty Years"	O. Henry
"Best Foot Forward"	Baker
"Christmas Morning"	Truman Capote
"Conversations about Christmas"	Dylan Thomas
"First Day at School"	Saroyan
"The Kitten"	Wright
"Locomotive 38, the Ojibway"	Saroyan
"Luck of Roaring Camp"	Harte
"The New Kid"	Heyert
"Memories of Christmas"	Hughes
"One Friday Morning"	Hughes
"Puerto Rican Paradise"	Thomas
"Revolt of Mother"	Freeman
"The Sniper"	Liam O'Flaherty
"The Telegram"	Saroyan
"Tennessee's Partner"	Bret Harte
"They Grind Exceedingly Small"	Williams
"The Will"	Blackford

Poetry Required: ten

"Brown Baby"	Brown
"Death of the Hired Man"	Frost
"Father"	Frances Frost
"Home, Sweet Home"	Payne
"Jennie Kissed Me"	Hunt
"Miniver Cheever"	Robinson
"Mother"	Frances Frost
"My Son"	Kaplan
"The Old Woman"	Campbell
"The Old Woman of the Roads"	Colum
"Old Susan"	de la Mare
"Prayer for This House"	Untermeyer
"Taught Me Purple"	Hunt

Poetry (cont)

"The Toys"	Patmore
"The Twins"	Leigh
"What Shall He Tell That Son"	Sandburg
"When I Was One and Twenty"	Housman

Drama Required:

Leader of the People	Steinbeck
or	
The Strangers That Came to Town	Bruckner (a television play)

Unit IV Courage

Drama Required:

The Miracle Worker	Gibson
or	
The Valiant	Hall and Middlemass

Novel Required:

Call It Courage	Sperry
or	
Red Badge of Courage	Crane (for advanced students)

Non-fiction Required: one

Alone	Byrd
Death Be Not Proud	Gunther
Diary of Anne Frank	
Hey, I'm Alive	Klaben
Karen	Killelea
Story of My Life	Keller
We	Lindberg

Short Story and Poetry Required: two

Short Story

"Captain Eddie Dwight, Test Pilot"	O'Connor
"Chicken"	James
"Hero of Pearl Harbor"	Hughes
"Rescue"	Graham

Poetry

"Do not go gentle into that good night"	Thomas
"Do you fear the Wind"	Garland
"Invictus"	Henley
"The Leaden-eyed"	Lindsay
"Sleepless Question"	Hammarskjold
"Shiloe, a requiem"	Melville
"Twenty-third Psalm"	Old Testament
"The Wayfarer"	Crane
"Western Wagons"	Benet

Unit V Sports

Non-fiction Required: one in class

America's Greatest Athlete, Jim Thorpe	Schoor
Conquest of Everest	Hillary
Go Up for Glory	Russell
I Always Wanted to be Somebody	Gibson
Lou Gehrig Story	Van Riper

Short Story Required: one

"Jack Twyman"	Halliburton
"Thicker than Water"	Gallico
"Top Man"	Ullman

Poetry Required: one

"Casey at the Bat"	Thayer
"Casey's Revenge"	Wilson

Unit VI The Sea

Extended Reading

Captains Courageous	Kipling
Edge of the Sea	Carson
Moby Dick	Melville
PT 109	Robinson

Brief Readings and Poetry Required: three

"The Fog Horn"	Bradbury
"The Sea Monster"	Heyerdahl
"A Sailor's Christmas Gift"	Lederer

Poetry

"Cargoes"	Masefield
"Full Fathom Five"	Woolcott
"Miracles"	Whitman
"Sea Fever"	Masefield
"Smells"	Morley
"A Wet Sheet and a Flowing Sea"	Cunningham

Unit VII Humor

Extended Reading Required:

Anything Can Happen	Pappashvily
or	
Life With Father	Day

Brief Readings and Poetry Required: five

Brief Readings

"The Carnival"	Buchwald
"Fables for Our Times"	Thurber
"The Great French Duel"	Twain
"The Night the Bed Fell"	Thurber
"The Sneaker Crisis"	Jackson
"Word Torture"	Benchley
"The Unicorn in the Garden"	Thurber

Poetry

"Casey at the Bat"	Thayer
"Casey's Revenge"	Wilson
"Cremation of Sam McGee"	Service
"Limericks"	Nash
"The Panther"	Nash
"The Umpire"	Bracken

Unit VIII Adventure and Mystery

Brief Readings Required: five

"The Case of the Blue Carbuncle"	Doyle
"Dr. Heidegger's Experiment"	Hawthorne
"The Erne from the Coast"	Beachcroft
"The Fun They Had"	Asimov
"Jacob"	Schaefer
"Lather and Nothing Else"	Tallez
"Life in 1990"	Asimov
"The Man Who Could Work Miracles"	Wells
"Midnight"	James
"Miss Finch"	Harrison
"Monkey's Paw"	Jacobs
"On the Sidewalk, Bleeding"	Hunter
"Pit and the Pendulum"	Poe
"Sire de Maletroit's Door"	Stevenson
"They Grind Exceedingly Small"	Williams
"Witness for the Prosecution"	Christie

Poetry Required: two

"Ballad of the Harpweaver"	Millary
"The Highwayman"	Noyes
"The Listeners"	de la Mare
"Lochinvar"	Scott
"Radar"	Sullivan
"The Shadow People"	Ledwidge
"Space Child's Mother Goose"	Winsor and Parry

Play (optional)

Sorry, Wrong Number	Fletcher

Unit IX

Poetry Required: minimum of ten

"Barter"	Teasdale
"because it's"	e.e. cummings
"Daffodils"	Wordsworth
"Dream Variation"	Hughes
"Everyone Sang"	Sassoon
"God's World"	Millay
from "The Great Lover"	Brooke
"A Jellyfish"	Moore
"Lake Isle of Innisfree"	Yeats

Poetry (cont)

"The Lamb"	Blake
"Loveliest of Trees"	A. E. Housman
"Pied Beauty"	Hopkins
"The Red Wheelbarrow"	Williams
"She Dwelt among the Untrodden Ways"	Wordsworth
"Sight"	Gibson
"Song of the Sky Loom"	American Indian Chant
"Stars"	Blake
"The Tiger"	Teasdale
"Vagabond Song"	Carman
"When I Heard the Learned Astronomer"	Whitman

Unit X American Heroes

Biography Required: one in class. Additional reading for supplementary work.

Arthur Ashe	Hobinson
Captain of the Planter	Sterling
Charles R. Drew	Hardwick
Famous American Negro Poets	Rollins
Famous Negro Athletes	Bontemps
The First Woman Doctor	Baker
Frederick Douglass, Slave-fighter, Free-man	Bontemps
Freedom Train	Sterling
Great Houdini	Williams and Epstein
Great Negroes, Past and Present	Adams
I Have a Dream	Sterne
J.C. Penny, Merchant Prince	Plumb
Marconi	Coe
Peter Zenger, Fighter for Freedom	Galt
Rickenbacker	Plumb
Robert Goddard, Space Pioneer	Dewey
Steinmetz, Maker of Lightning	Lavine
That Dunbar Boy	Gould
They Showed the Way	Rollins
Trumpeter's Tale (L. Armstrong)	Eaton
The Young John Kennedy	Schoor

GRADE IX

LITERATURE

BACKGROUND

1. Literature

The approach to literature in Grade IX is by genre. The mechanics of the literary type should be stressed. The student should become aware of the different types of poetry, short story, novel, etc. The student should now be ready to progress from enjoyment to understanding and appreciation. Because the ability of the student should be the first consideration, the teacher must insure that in striving to bring understanding and appreciation within the student's grasp the teacher does not in fact take away the enjoyment of the literary experience.

The student is to be encouraged to write short stories, poetry, drama, etc. In the writing of poetry, the "jive five" or "instant" or "formula poetry" might aid the student in his first attempts. In creating drama, the individual student, or the class in a cooperative venture, might write the dialogue for a motion picture which could be shown with the sound off.

In studying literature, one is most often concerned with comparisons and contrasts. Beyond comparing and contrasting two representative pieces, it might be desirable to compare the handling of the same material in different forms (for example, The Big Wave by Pearl Buck is available in play and short story form.)

Literature is the core for the study of English in Grade IX. This curriculum has been designed to allow the teacher a flexible vehicle for his creativity and ingenuity, promising maximum profit to the student.

2. Methodology

How does the student come to an "understanding" and "appreciation" of literature? This is the problem of education to provide the tools to achieve the educational goals. The intellectual tools are the questions which the student must put to the literary work himself. Unless the student addresses the work itself, he can do little more than add to his collection of factual data.

What are the questions the student should ask of a literary work? They are exactly those questions the teacher himself asks of it. Because of the intensely personal nature of much that is literature, answers will admit of variation, because understanding and appreciation of literature varies. Students should ask the following questions themselves in the process of reading. This list of questions is not intended to be memorized but is intended as a general approach on the part of the students.

"Summary outline of the dictionary of questions

1.	First View:	What is my first impression of the work as a total unit?
2.	Second View:	Under which literary type would I classify the work from a first reading?

3. Third View: What is my tentative expression of the theme of the work at this point?

4. Fourth View: How in general is the theme developed by the main parts of the work?

5. Fifth View: How in particular do the theme and its development give meaning to every part of the work?
   - A. In all works-by feeling and thought, style, figures of speech and symbols?
   - B. In poetry-by imagery, meter, rhyme?
   - C. In narratives-by setting, plot, character?
   - D. In drama-by dialogue, gesture, dramatic conventions?
   - E. In movies and television plays-by pageantry, camera editing?

6. Sixth View: How is the theme further clarified by knowledge of elements outside the work itself, such as the author's life and times?

7. Seventh View: What is my final evaluation of the work? How does the work clarify, support, or contradict my own concept of what the "Good Life" is?"

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Grade IX Literature Requirements

All units will be covered. It is not essential that the units be studied in the order given, but short stories before the novel would be preferable.

At the end of each unit are listed suggested enrichment activities. The teacher will select those activities which are best suited to the needs and interests of his students. Some of these activities are most satisfactory when done by individual students; others are more effective as a small group project; the remainder provide opportunity for activity to be undertaken by an entire class.

Unit I Biography

OBJECTIVES

The student will:

become acquainted with lives of outstanding persons.

identify with people he meets in the reading of biography.

keep in touch with reality, and true situations.

realize that each man, not withstanding his limitations, can make a worthwhile contribution to society.

appreciate that each life has its problems and its disappointments.

understand that each one exercises some degree of control over his own destiny.

comprehend that all young people have basically the same aspirations, in spite of differences in background or culture.

receive guidance in setting up his own goals.

learn respect of others.

Requirements

Lower sections: Students will read five short biographical sketches found in the anthology they are using, or from:

Americans Meet the Challenge	Potter	Globe
Famous American Negroes	Hughes	Dodd

In schools where pupils have not yet recognized their own identity or their own worth, the reading of short biographical sketches has even greater value. For such students, we recommend the non-fiction sections in such series as:

Gateway Series	Macmillan Co.
Crossroads	Noble and Noble
Impact	Holt, Rinehart and Winston Co.
Name of the Game	New Dimensions in Education

Middle sections: Students will read short sketches found in anthologies. They will also read, with study helps or guidance from the teacher, one full length biography, from the list.

Higher sections: Students will read five short biographical sketches from their anthologies or from:

Biography for Youth Bromberg and Greene Globe

Students will read two full length biographies outside of class.

Biography Reading List

When using this list, the teacher may select the book to be read by the entire class, or he may permit freedom of choice.

Choice of Weapons	Parks
Cleopatra	Wibberley
Damion the Leper	Farrow
A Day in the Life of President Kennedy	Bishop
Fabulous Showman	Wallace
Home to India	Rau
I Always Wanted to Be Somebody	Gibson
Life and Words of Martin Luther King, Jr.	Peck
Life of Winston Churchill	Wibberley
Madame Curie	Curie
Mary McLeod Bethune	Pears
Promises to Keep	A. Dooley
Ralph Bunche, Fighter for Peace	Kugelmass
R. F. K. 1925-1968	Hudson
Robert Goddard, Space Pioneer	Dewey
Rommel, the Desert Fox	Young
The Three Worlds of Albert Schweitzer	Payne
Twenty Years at Hull House	Addams
Valiant Companions	Waite
Yogi Berra Story	Roosevelt

Enrichment Activities for Biography

1. Write letters to the subject of the biography.
2. Write letters that could have been written by the subject of the biography.
3. Dramatize a section of a biography.
4. Select a key decision in the subject's life. Change the decision and rewrite the life from that moment on.

5. Write a newspaper story about the subject.
6. Write an obituary.
7. Make a collage depicting significant events in the subject's life.
8. Make puppets.
9. Give a This Is Your Life show.
10. Do a series of interviews.
11. Have oral reports in the form of a Guess Who quiz.
12. Write a character sketch.
13. Read the life of the same person by a different author. Note the differences.
14. Collect pictures representing stages or events in the life of subject.
15. Write an autobiography.
16. Write a composition The Most Unforgettable Person I Have Ever Met
17. Repeat No. 16 as it might have been done by John F. Kennedy, Jackie Robinson, etc.
18. State the accomplishments or meaning of subject's life in one sentence.

Unit II Short Story

OBJECTIVES:

The student will:

develop an appreciation through understanding of the most popular form of literature today.

trace the development of the short story beginning with stories in the Bible.

learn the contribution of Poe, Irving, etc.

study the techniques used in the short story: surprise ending, mood, humor, suspense, point of view, etc.

be able to compare the short story and the novel, in respect to narrative elements.

be able to point out the element that is stressed in each story: mood, setting, character study, action.

become aware of the method in which a short story can emphasize significant moments in men's lives.

enlarge his background by reading a variety of short stories.

raise his standards in judging a short story.

see the short story as a source of pleasure for leisure time.

Short Story

Requirements

Lower sections:	Students will read at least five from the prescribed list, plus five additional stories taken from the anthology in use with the class.
Middle sections:	Repeat directions. More stress will be placed on technique, comparison with other stories, etc. Students will be encouraged to read a collection of short stories outside of class. This collection would be acceptable for a book report.

Higher sections: Repeat directions but with more detailed study. For outside reading, a fair sample of stories by one of the following authors will be required of each student.

O. Henry
Mark Twain
Bret Harte
Stephen Crane
Saki
Liam O'Flaherty
William Saroyan
Ring Lardner
Langston Hughes
John Steinbeck
Edgar Allan Poe
Jack London
Guy de Maupassant
Jesse Stuart
Nathaniel Hawthorne
Anton Chekov
Stephen Vincent Benet
Arna Bontemps
Damon Runyon
Robert Louis Stevenson

Short Story List

"After You, My Dear Alphonse"	Jackson
"The Ambitious Guest"	Hawthorne
"The Bet"	Chekov
"Boy Who Painted Christ Black"	Clarke
"Bride Comes to Yellow Sky"	Crane
"The Cask of Amontillado"	Poe
"Charles"	Jackson
"The Fifty-first Dragon"	Broun
"The Frill"	Buck
"The Gift"	Steinbeck
"The Gift of the Magi"	O. Henry
"The Lady or the Tiger"	Stockton
"Leader of the People"	Steinbeck
"The Most Dangerous Game"	Connell
"The Necklace"	de Maupassant
"Occurrence at Owl Creek Bridge"	Bierce
"On the Road"	Hughes
"The Open Boat"	Crane
"The Open Window"	Saki
"Ransom of Red Chief"	O. Henry
"The Red-headed League"	Doyle
"Scarlet Ibis"	Hurst
"The Speckled Band"	Doyle
"The Split Cherry Tree"	Stuart
"Story of the Good Samaritan"	New Testament
"Summer of the Beautiful Horse"	Saroyan
"The Tell-Tale Heart"	Poe
"To Build a Fire"	London
"Two Soldiers"	Faulkner
"The Use of Force"	W. C. Williams
"Young Goodman Brown"	Hawthorne

Enrichment Activities-Short Story

1. **Discuss features that make the story believable or unbelievable.**
2. **Discuss how the author reveals the character, by word, actions, etc.**
3. **Show difference between plot and theme in a given story.**
4. **Compare two stories.**
5. **Compare two authors.**
6. **Summarize the story in one sentence.**
7. **Write a sequel to one of the stories.**
8. **Re-write the ending to one of the stories.**
9. **Listen to part of a story, for example, After Twenty Years. Pupils write the ending and then compare with original.**
10. **Listen to recordings of short stories.**
11. **Write an original short story.**
12. **Change the form: write the short story as a play.**
13. **Write a newspaper article based on the facts of a short story.**
14. **Write a short story based on a newspaper article.**
15. **Write a letter, from one character to another, to the author, etc.**
16. **Find or draw a picture to illustrate the story.**
17. **Make a collage based on one short story and on a collection of stories.**
18. **Show movie without sound, and write story to go with it.**
19. **Write a short story as a group effort to accompany a picture.**
20. **Read other stories by the same author.**
21. **Keep a notebook listing setting, characters, plot, theme of each story read.**
22. **Keep a list of vocabulary words met in the stories.**

Unit III The Novel

OBJECTIVES:

The student will:

meet novels which have special appeal to the ninth grader because of character, setting, or theme.

acquire a deeper knowledge of several of these outstanding novels.

perceive the novel as a mirror of life, or a commentary on life.

demonstrate a mastery of the parts of the novel: plot, setting, characters, theme, climax.

compare and contrast the use of the elements of the short story which can be found in greater complexity in the novel.

explore techniques, such as foreshadowing and suspense, and show how the author uses these techniques.

discover how the author develops time sequence in a novel, and the art with which he deviates from his established sequence.

devise a basis for critical appraisal of a novel.

develop discriminating tastes in leisure reading.

become aware of the problems of this generation.

Requirements

Lower section: one book from the following list

The Old Man and the Sea	**Hemingway**
The Pearl	**Steinbeck**
The Red Pony	**Steinbeck**
To Kill a Mockingbird	**Lee**
A Walk in the Sun	**Brown**

Students will also read two additional books taken either from the supplementary list or from the list of junior novels.

Middle sections: one book from the following list:

The Good Earth	Buck
The Old Man and the Sea	Hemingway
Oliver Twist	Dickens
The Pearl	Steinbeck
The Red Pony	Steinbeck
To Kill a Mockingbird	Lee

Students will also read four additional books from the supplementary list or from the list of Junior Novels.

Higher sections: Students will analyze in depth two books from the following list:

The Hobbit	Tolkein
Lord of the Flies	Golding
Animal Farm	Orwell
The Old Man and the Sea	Hemingway
Once and Future King	White (abridged)
The Pearl	Steinbeck
To Kill a Mockingbird	Lee

Students will read an additional six books outside of class.

Supplementary Novels - Grade IX

Billy Budd	Melville
Bridge Over the River Kwai	Boulle
Catcher in the Rye	Sallinger
Fail Safe	Burdick
The Great Hunger	Woodham-Smith
Great Expectations	Dickens
Hiroshima	Hersey
H. M. S. Ulysses	McLean
Jane Eyre	Bronte
Last Hurrah	O'Connor
Lost Horizon	Hilton
Mutiny on the Bounty	Nordhoff and Hall
The Old Man and the Sea	Hemingway
Roughing It	Twain
Sea Wolf	London
A Separate Peace	Knowles
Spartacus	Fast
Tale of Two Cities	Dickens

Suggested Junior Novels

Note: Many of the novels listed below are classified as junior novels. These books were written especially for the adolescent and deal with problems and ideas peculiar to his age group in a manner that particularly will win and hold the interest of the non-reader.

In order to avoid repetition of the same book for a book-report year after year, the students should keep a simple record of their outside reading.

Almost April	Z. Sherburne
Because of Madeline	Stoltz
Bertie Comes Through	Felson
Both Were Young	M. L'Engle
Boy Next Door	Betty Cavanna
Brady	Fritz
Call Me Charley	Jackson
Chance to Belong	Jacobs
Class Ring	Du Jardin
The Coach Nobody Liked	Carson
The Contender	Lypsyte
Court Clown	Carson
Cress Delehanty	J. West
A Cup of Courage	Lewiton
A Date for Diana	Betty Cavanna
Fifteen	B. Cleary
Girl from Puerto Rico	Colman
Going on Sixteen	Betty Cavanna
Going Steady	A. Emery
Great Sports Reporting	Kirschner
Green Eyes	J. Nielsen
High White Wall	Z. Sherburne
Hot Rod	H. G. Felsen
The Human Comedy	Saroyan
In a Mirror	Stoltz
Jazz Country	Hentoff
Julie's Heritage	Marshall
Lion in the Way	Roelman
The Luckiest Girl	B. Cleary
Mary Jane	Sterling
Monster Mix	Arthur, Editor
My Love for One	L. Rendina
Navy Diver	H. G. Felsen
North Town	Graham
Pray Love, Remember	Mary Stoltz
Ready or Not	Mary Stoltz
Red Car	D. Stanford

Rosebud, All American	Jackson
The Sea Gulls Woke Me	Mary Stoltz
The Shield Ring	Sutcliffe
Shuttered Windows	F. Means
Silver Branch	Sutcliffe
Ski Town	Don Stanford
South Town	Graham
Speak of the Devil	Hoopes, Editor
Street Rod	H. G. Felsen
Swiftwater	P. Annixter
Tales out of School	Weiss, Editor
To Tell Your Love	Mary Stolz
The Unchosen	Gilbert
Wild Wheels	McKay
Whose Town	Graham
Who Wants Music on Monday	Mary Stoltz

Enrichment Activities - Novel

1. Compare or contrast two novels.
2. Compare with short story for essential elements.
3. Write character studies.
4. Show how an individual character might be expected to react in circumstances different from those given in the book.
5. Show how the author is reflected in the book (for example, is the story consistent with the author's life?)
6. Outline elements in novel being studied: plot, setting, characters, theme, climax.
7. Point out foreshadowing.
8. Write your own ending.
9. Write letters that sound as if one of the characters had written them.
10. Write a letter to the author, suggesting changes.
11. Dramatize one incident.
12. Write a blurb for the book.
13. Make a book jacket.
14. Illustrate the novel.
15. Make a mobile or collage.
16. Give an oral report. You are a salesman; sell the book.
17. Tape a commercial based on the book.
18. Watch a TV adaptation of the novel and write a critique.
19. Watch a film presentation of the novel.

Unit IV DRAMA

OBJECTIVES:

The student will:

read examples of worthwhile drama from past and present.

make the acquaintance of great playwrights.

see drama as a mirror of life, and as a basis for self-analysis.

trace the growth of drama so that he will see the role of drama in the history of man.

develop self confidence in speaking before a group.

be given opportunity for free or structured role playing.

use drama as a means of expanding his knowledge of other literary forms, by comparing drama with novels, short stories, etc.

develop criteria for evaluating a play, whether it be on the stage, radio, or TV.

know the differences among various dramatic forms.

see the use of dialogue, gestures, dramatic inventions in developing theme.

learn technical terminology of the theatre.

learn literary terms which apply to drama, - dialogue, plot, crisis, climax, tone, theme, motivation, rising action, characterization, denouement, etc.

have increased interest in playgoing.

increase his support of community ventures in drama.

Requirements

Lower sections:	One act plays are recommended for the lowest levels. The student will read one three act play or three one act plays.
Middle sections:	The students will read two full length plays or one three act play and three one act plays.
Higher Sections:	The students will read two of the following:

Antigone	Sophocles
Romeo and Juliet	Shakespeare
West Side Story	Bernstein

Students will read two plays from the following list:

Abe Lincoln in Illinois	Sherwood
Barretts of Wimpole Street	Bozier
The Caine Mutiny	Wouk
Camelot	Lerner and Loewe
Cave Dwellers	Saroyan
The Devil and Daniel Webster	Benet
The Hasty Heart	Patrick
Invasion from Mars	Wells
Jest of Hahalaba	Dunsany
Julius Caesar	Shakespeare
The King and I	Rodgers and Hammerstein
Leader of the People	Steinbeck
Man with the Heart in the Highlands	Saroyan
Marty	Chayefsky
The Meadow	Bradbury
Mother	Chayefsky
Raisin in the Sun	Hansbury
Spreading the News	Gregory
Sunrise at Campobello	Schary
Trifles	Glaspell
Twelve Angry Men	Rose
The Valiant	Hall and Middlemass
Visit from a Small Planet	Vidal
West Side Story	Bernstein
Where the Cross is Made	O'Neill
The Will	Barrie
Winslow Boy	Rattigan

Enrichment Activities-Drama

1. Construct a model stage.
2. Make a model of a Shakespearean theatre.
3. Write a play based on a short story.
4. Take a trip to see a real play.
5. Visit a theatre to see backstage.
6. Select a play and present it for an assembly.
7. Collect pictures related to the drama.
8. Make a collage based on drama.
9. Rewrite a screen play for live stage, making necessary changes.
10. Expand a short play to a film scenario.
11. Change some key ingredient and act out a new ending.
12. Make a TV play from a stage play.
13. Insert an additional scene.
14. Write a newspaper review.
15. Plan a preview or an advertisement for a play.
16. Review a movie seen outside of class.
17. Have the class determine the possibility of dramatizing a short story, considering whether it shows interplay of human emotions.
18. Modernize a classical drama.
19. Watch WGBH NET playhouse.

Unit V **Poetry**

OBJECTIVES:

The student will:

explore poetry, the earliest, most concentrated and intense form of communication among the arts of language.

develop new ideas, emotions and insights.

enhance his innate aesthetic values.

develop his taste for poetry.

increase his feeling for the basic rhythm of the language through reading and listening to poetry.

be made more conscious of his own feelings through the poet's words.

be enriched by the intensity and illumination of poetry's perceptions.

be familiar with the poetry of selected American poets.

learn the value and power of words, viz. imagery, symbolism, etc.

be encouraged to create his own poetry.

use the techniques of poetry.

increase his facility to read poetry with understanding and appreciation.

discover models of precision and economy of language.

master the terminology of poetry; students should be able to identify in context the following:

Simile
Metaphor
Personification
Irony
Hyperbole
Understatement (Litotes)
Alliteration
Onomatapoeia

Poetry Requirements

A minimum of six poems by each of the following poets is required. There is no maximum.

EMILY DICKINSON

"I'm Nobody, Who Are You?"
"I Heard a Fly Buzz"
"Some Wretched Creature, Savior, Take"
"We Never Know How High We Are"
"The Last Night"
"Chartless"
"To Hear an Oriole Sing"
"A Word"
"I Taste a Liquor Never Brewed"
"It Dropped so Low in My Regard"
"A Bird Came Down the Walk"
"Snake"
"I'll Tell You How the Sun Rose"

ROBERT FROST

"Stopping by Woods"
"Road Not Taken"
"Birches"
"Fire and Ice"
"The Gift Outright"
"Provide, Provide"
"Death of the Hired Man"
"Out, Out"
"The Pasture"
"A Patch of Old Snow"
"Neither Out Far, nor In Deep"
"Onset"

Note: The film, A Lover's Quarrel with the World fits in perfectly with this unit, and is available from the Audio-Visual Department.

LANGSTON HUGHES

"Me and the Mule"
"The Negro Speaks of Rivers"
"City - San Francisco"
"Juke Box Love Song"
"Song for a Dark Girl"
"Mother to Son"
"I, Too, Sing America"
"Dream Variation"

"The Three Wise Men"
"Final Curve"
"Dreams"

CARL SANDBURG

from "All One People"
"Bas Relief"
"Chicago"
"A Fence"
"Firelogs"
"Fog"
"Wind Song"
"Primer Lesson"
"The Grass"
"Splinter"
"Lost"
"Losers"

Note: Further work on poetry by a variety of other poets is, of course expected of every teacher. The teacher must be generous in the amount of poetry he includes in his teaching plans.

Poetry selections are readily available in a number of authorized texts.

Enrichment Activities-Poetry

1. Make a collection of favorite poems.
2. Read a collection of poems.
3. Read the lives of some of the poets to see the effect of their lives on their poetry.
4. Set a ballad to music.
5. Listen to records, - take a popular instrumental and write lyrics to go with it.
6. Write original verse, - haiku, limerick, jive five, ballad, etc.
7. Write or translate an old ballad into modern language retaining old flavor.
8. Tell the story of a narrative poem in prose form.
9. Dramatize a narrative poem.

10. Make a tape recording of a poem.

11. Listen to recordings of authors reading their own works.

12. Provide sound effects to go with a poem such as "The Highwayman".

13. Give choral readings for an assembly.

14. Match lines of poetry with pictures.

15. Memorize favorite stanzas.

16. Make a game of "Authors", matching quotes with titles, or titles with authors.

17. Have a poetry bee or similar contest.

18. Take snapshots to illustrate lines of a poem.

19. Make crossword puzzles - the clues to be a word missing from a line of poetry.

Unit VI The Epic

OBJECTIVES:

The student will:

become acquainted with several of the strands which have contributed to our modern concept of the national hero.

become aware of what was considered good and evil in ages past.

compare and contrast modern and traditional concepts of good and evil.

account for the clear delineation of good and evil in past ages.

appreciate that each man has his own problems to meet and overcome.

know that there are problems peculiar to particular eras which require a common effort to overcome.

be aware that though cultures, problems and circumstances may differ, man's greater aspirations are universal.

be familiar with our literary heritage using a theme of particular interest to his age group, i. e. the heroic figure.

be able to cope with literary allusions.

identify major heroic characters through his readings.

reinforce the concept of the universality of human experience as advanced in grades seven and eight.

Requirements for the Epic

All students will be exposed to an excerpt from three Epics in List 1 and three additional excerpts from Lists 1 and 2 combined. Selections are to be chosen to show "some notable action or series of actions carried out under heroic or supernatural guidance". Attention should be focused on the clear delineation of good or evil, rather than on whether the history narrated is real or fictitious.

The better student should read at least four more selections from the lists or one book from the list at the end of this section.

All students should be able to identify the following:

- The Iliad
- Odysseus
- Helen of Troy
- The Odyssey
- Achilles
- King Arthur
- Beowulf

The better student should also be able to identify:

- Siegfried
- Charlemagne
- Roland
- Gawaine
- Homer

The number of further selections should be limited only by the students' interest and abilities.

List 1

- The Iliad
- The Odyssey
- The Epic of Gilgamesh
- The Bible

List 2

- Beowulf
- Don Quixote
- Roland
- Charlemagne
- King Arthur
- Sir Galahad
- Sir Gawaine
- Siegfried
- Cuchulain

Student and Teacher References, Supplementary Material

Adventures of Gilgamesh	Gaston
The Adventures of Rama (Indian Mythology)	Gaer
The Adventures of Ulysses	Evslin
Beowulf the Warrior	Senailler
The Boy's King Arthur	Malory
Cervantes: The Adventures of Don Quixote de la Mancha	adapted by Barret
Charlemagne	Komroff
Glooskap's Country and Other Indian Tales	Macmillan
The Greek Way	Hamilton
Hakon of Rogens	Haugaard
The Heroes	Kingsley
Heroes and Monsters of Greek Myth	Evslin
Hero Tales of the British Isles	Picard
The Hound of Ulster (Cuchulain, Irish Hero)	Sutcliff
Huon of the Horn	Norton

The Iliad of Homer	Picard
Judith of France	Leighton
The King of Men (Agamemnon)	Coolidge
The Legend of the Cid	Goldston
The Merry Adventures of Robin Hood	Pyle
The Mighty Ones, Great Men and Women of Early Bible Days	DeJong
Mythology	Hamilton
Myths of the Norseman	Green
The Namesake (Alfred the Great)	Hodges
The Odyssey of Homer	Picard
The Roman Way	Hamilton
The Siege and Fall of Troy	Graves
The Story of Roland	Baldwin
Tales and Legends from India	Macfarlane

Enrichment Activities - Epic

1. Have a speaker from or have students interview an official from:
    a. A Foreign Embassy or Consulate
    b. Helenic Society
    c. Spanish Speaking Union
    d. Eire Society
    e. Other interested or learned societies

2. Take a field trip to museums, historic sites and organizations related to the literature.

3. Use the theme from an excerpt as the basis for students to write their own short story. An example is the theme of Cain and Abel, man's accountability for his brother, use this theme in a short story.

4. Find the theme of an epic in contemporary literature. (Cain and Abel and The Scarlet Ibis)

5. Alter a key incident in a story and have the students project themselves into the story and rewrite the story ending. For example, instead of resisting, the Trojans respond to pressure and promise to return Helen of Troy.

6. Using the story as background material, make it a departure point for writing or class discussion. For example, the student imagines himself to be Moses just after he has smashed the tablets on which were written the Ten Commandments. He has forgotten what the Commandments were. Rewrite the Ten Commandments, adding more if necessary. Have the students be prepared to defend their 'Commandments'.

7. Have the class construct a flour, salt and water map of Troy, marking significant sites.

8. Make a ceramic or papier mache Trojan Horse.

9. Construct a coat of arms representing the deeds of a famous hero.

10. Construct a coat of arms showing the interests or accomplishments of his own family.

11. Choose a modern hero and outline an epic using significant events and difficulties in the hero's life as chapter headings.

12. Compare and contrast the Epic and Modern Biography or the Epic and current fictionalized historical novels.

13. Conduct library research as to whether there has been an Epic or a work of Epic proportions written in the last generation.

CHORAL SPEAKING

OBJECTIVES:

The student will:

increase his understanding of a poem or prose selection through a deeper study of the selection preparing him for choral speaking.

derive satisfaction from sharing his experience with others.

become more skillful in oral reading.

acquire an increased knowledge of words: sounds, richness, color, suggestion, etc.

appreciate the richness of vowel sounds in the English language.

improve his diction, articulation, enunciation.

become increasingly aware of rhythm.

acquire self-confidence through sharing his experiences in a group recitation.

learn self-discipline and unselfishness by working as part of a group.

Background:

Choral speaking is group interpretation, orally, of suitable literature, literature which, by its very form and content, practically demands group expression to convey the true meaning. In the expression of group emotion or universal thought, the group of voices is superior to the individual voice, because of the greater varieties in tone, pitch, and volume which can be developed in a group.

For the earliest use of choral speaking chronicled in history one must retrace his steps to ancient Greece where the speaking chorus was used in the drama as early as 500 B. C. to create atmosphere. The ancient Hebrews recited the Psalms in groups. Choral speaking played a part in the recitation of the ballad in the medieval manor hall. The minstrel recited the ballad; the listeners joined in at intervals with a refrain. In primitive America, the chants of the early American Indian were a form of Choral Speaking. Choral Speaking, as it is known today dates from a period shortly after the close of World War I. Vachel Lindsay in the United States served to popularize a form of choral speaking when he directed groups to join him.

There are several choral speaking arrangements:

- Solo-refrain
- Antiphonal
- Small group
- Sequential
- Cumulative
- Unison

The poem itself will decide which method will be used. The student must let the poem speak to him.

CHORAL SPEAKING

A Sample Lesson Plan
based on the poem "Cargoes" by John Masefield

Cargoes

Quinquireme of Nineveh, from distant Ophir,
Rowing home to haven in sunny Palestine
With a cargo of ivory,
And apes, and peacocks,
Sandalwood, cedarwood, and sweet white wine.

Stately Spanish galleon, coming from the Isthmus,
Dipping through the Tropics by the palm-green shores,
With a cargo of diamonds,
Emeralds, amethysts,
Topazes and cinnamon, and gold moidores.

Dirty British coaster with the salt-caked smokestack,
Butting through the Channel in the Mad March days,
With a cargo of Tyne coal,
Road rails, pig load,
Firewood, ironware, and cheap tin trays.

Aim:

To increase pupil's visualization of the three kinds of boats mentioned in the poem.

To help student become aware of the effectiveness of sounds in contrasting the boats.

To give drill for improvement of articulation.

To show Masefield's love of the freighter.

Procedure:

Each student will have his own copy of the poem. Pictures of the three vessels will be on display in the room.

Motivation: Discussion of the pictures.

Introduction: Discussion of the meaning of the poem, stanza by stanza, including word meaning.

Speech drill on words and phrases that must be clearly enunciated.

Division of poem into parts, after discussion of possible arrangements.

Practice

Stanza one:

verse one---bring out suggestion of distance
verse two---inflect to indicate the coming home.
verse three, four, five---bring out beauty of strange cargo

Stanza two:

convey smoothness

Stanza three:

suggest the jerks and tugs of the freighter by very crisp diction; bring out Masefield's love of this boat

Note: Practice various arrangements, until class sees that a group arrangement, verse one for light voices, verse two for medium voices, and verse three for heavy voices is best, and most effective arrangement.

Conclusion

Make a tape recording of the recitation.
Include this reading with others for an assembly program.

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GRADE VI - IX

COMPOSITION

ARBITRARY GRADE DIVISIONS IN COMPOSITION

The exigencies and realities of presenting a composition course to students of different grades raises a problem of dividing a logically indivisible matter. Since one's skill in writing is never perfected, the process of its acquisition being continuous and never-ending, to divide such a process into arbitrary segments becomes self-defeating. The problem of individual and group differences is crucial. Many sixth-grade students are capable of producing far more sophisticated writing than some ninth-grade students. A course of study arbitrarily and rigidly divided may, on the one hand, deprive the ninth-grader who for some reason cannot write, of the necessary development of his sensory perception; and may, on the other hand, limit the sixth-grader to a level well below his ability. In either case, a potentially good writer may lose interest and give up.

One solution may be found in emphasis. While the activities of any part of the composition course of study should be available to any student from grade six to nine, the general emphasis in grade six should be upon the acquisition of ideas, in grade seven upon description, in grade eight upon narrative, and in grade nine upon elementary persuasion and style. Although this division is also arbitrary and one would be hard put to justify the separations on the basis of any intrinsic distinctions, there is evidence to suggest that the student, and especially the reluctant student, requires greater stimulation in the beginning--and that stimulation increases in proportion as the student approaches direct apprehension of objects and events.

It should be pointed out, incidentally, that the majority of reputable authors of composition texts base their grade divisions upon grammar and usage. They have obviously despaired of any attempt, even to satisfy the demands of grade levels, to find natural divisions inherent in the study of composition.

RATIONALE FOR COMPOSITION STUDY

Despite the almost unanimous attempt to integrate composition into the English curriculum and make it a subsidiary, so to speak, it should be clearly understood that composition is an autonomous discipline of intrinsic value per se. It is admittedly essential to the proper study of literature, language, and many other disciplines, but should nevertheless be considered an independent entity.

It is also a widespread assumption that composition and grammar are inseparable and should aid and abet each other. The teacher teaches the principles of grammar as a structure for composition and then goes on a witchhunt through the ill-conceived compositions searching for grammatical errors and cases of incorrect usage. We submit that this whole premise is unsound.

Research has persistently pointed out that the two fields have very little correlation with each other. English teachers have long been aware of the fact that the study of grammar makes no appreciable improvement in the process of writing. What they have been slow in accepting is the understanding that this is a perfectly natural conclusion. Just as composition is an autonomous discipline, so is the study of language. Children study grammar to better understand the structure of their language; they study composition so that they will express themselves more effectively. And never or hardly ever shall the twain meet.

THE SCOPE OF COMPOSITION

The aims of composition as delineated in most curriculum guides present a most impressive and imposing array of skills. Practically every teacher of experience knows that it is manifestly impossible to teach what one is usually expected to teach, but this great expectation is frequently justified by the premise that some children somewhere will be able to accomplish these worthy and lofty objectives that have been laid out for them. Certainly a more logical and realistic approach must be taken to prevent the frustration of all the future generations of teachers and students.

To get down to cases, the middle school should concentrate on description, narration, and elementary persuasion. Exposition, if taught at all, should be limited to the ninth grade and even then undertaken with the most careful restraint. This would seem to be a negative way to respond to the many claims that today's student cannot plan, organize, think logically, or display coherence, unity, and emphasis in his written work, but perhaps it is a more negative approach to ask him to do things that he is patently unqualified to do. This is not to imply that descriptive and narrative writing do not require these qualities for they certainly do, but they do not require skills of the high order called for in expository writing.

Expository writing is certainly necessary for businessmen, lawyers, engineers, architects, and other professional people, but there is a sensitive child, hordes of them in fact, who will never enter the professions, who need an education, too. For them creative writing of the kind provided by description and narration will fulfill an outstanding need. There is no intention to make them professional writers, but rather to make them more sensitive human beings, which perhaps is the ultimate goal of all educational endeavors.

Since each one of the forms of discourse has qualities appropriate to it, rigorous training must be provided in each type. There is a kind of order appropriate to narration, another kind appropriate to description. The expository order, so often taught, is appropriate to neither. There are arts or skills peculiar to narration and there are others peculiar to description. The spatial sequence of description is quite dissimilar to the temporal order of narration. For descriptive writing the most exacting training in observation is absolutely requisite along with the increasing of the sensory powers. The student of the middle school, who is still responding freshly to the environment around him, should be taught to interpret himself and the world about him in story, verse, and essay. This training should be inductive, always working from the student's writing to the principles of writing.

Students should become proficient in knowing and expressing their own feelings and thoughts. Such self-knowledge, itself, is an important educational goal. They should have the opportunity to secure an audience, to recognize the validity of their ideas, to be understood and accepted, and to achieve a measure of social discipline. They should learn to accept positive criticism and not be continually burdened with the fear that their feelings and thoughts will be judged harshly, censured, or considered unacceptable. They should learn to accept the teacher's alternatives and not regard them as a threat to their own creativity.

If it is accepted, then, that description, narration, and persuasion should be taught in the middle school, we must, logically, teach the skills appropriate to each. But these forms of discourse must not be kept separate for very long. Description must inevitably enter the area of narration, and both may profitably enter the area of persuasion. This suggests that description should come first, followed by narration, then by persuasion, and finally by a strictly limited form of exposition. This is a difficult task, but we must make every effort to relate the forms of discourse to one another if we are to finish with anything resembling unified composition.

COMPONENTS OF ALL WRITING

All writing requires (1) the selection of material (2) an order or shaping form, and (3) appropriate expression. No assignment can ignore any of these three parts. Each of them must be seen in context. In particular, order or form should not be taught in isolation but in close relation to the aims of a designated assignment. It should be understood, too, that there is no absolute order valuable, per se, just as there is no style appropriate to all kinds of writing, but there is an order which is logical or natural to each form of writing.

Students should be encouraged to choose their own forms and materials. Their choices will depend entirely on their own feelings and thoughts. Perhaps the most important choice they will make will be in finding a topic and in limiting it to what they can reasonably handle. Where do they begin? Most opportunely they should have started their preparations for writing at birth. But in case their eyes haven't been opened to the wonderful world about them, the teacher should assume this as his first priority-- to train them to see, to hear, to smell, to feel, to taste--because out of this solid content alone can come rich and effective writing.

The world of people should be their next concern and by observing their friends, teachers, and parents, they can develop a perceptiveness to the actions of men.

They can find much appealing material by holding the mirror to themselves: interesting introspections, emotional experiences, and autobiographical happenings.

And finally, students can utilize the visual arts, music, magazines, proverbs, newspaper headlines, cartoons, speeches on tape, and some of the many other devices mentioned in this curriculum guide.

CONCLUSION

All writing should be taught as a discipline. It is a disservice to the student to let him write with no direction or restraining hand on how he writes. It is the teacher's function to establish a classroom climate wherein the tools of writing are respected in the development of their use. In short, writing should not be permissive.

There must be careful teaching, many models for emulation, and of course, restraints of one kind or another. The student must learn to observe accurately, to record his observations freely and with style, and to give full vent to his imagination, but he must also become accustomed to imposing form and mechanics on his creations, so that the reader's job will not be unduly difficult. He must write enough prose so that he develops a sense of ease and proficiency in its use. He must learn freedom in what he writes and discipline in how he writes.

That writing can promote such a significant educational goal as self-knowledge should give it an important place in the English curriculum. The student who can write well can manage his own education. Through the emulation of great writing he will be led to artistic and intellectual excellence. He will not simply be led to the collection of facts and their arrangement, but to discipline and power. He will be led to the development of himself as an individual. He will have taken the first step on the road to being the uniquely human being without which our society cannot survive.

GENERAL OBJECTIVES

The student will:

become sensitive to the world about him through increasing proficiency in observation and he will become more aware of the significance of his experiences.

learn to list observations and ideas in words, phrases, and sentences that create sensory images in the reader's mind.

become adept at originality of expression and in the improvement of his creative talents as he progresses through the various forms of written expression.

learn to explore, to discover, and to express himself freely and with originality in a learning atmosphere conducive to these qualities.

become proficient in the use of the skills of oral and written communication needed in literary forms such as descriptions, narrations, poems, dialogues, letters, and reports.

have the opportunity to experience a sense of pleasure, of satisfaction, and of accomplishment in his creative writing endeavors.

undertake experiences and activities structured to release positive emotions and reduce inner tensions.

undertake activities in his composition program that will foster his social adjustment and growth.

OUTLINE OF COMPOSITION SKILLS

Grades VI - VII - VIII - IX

I Sources of ideas

- A. Visual
- B. Auditory
- C. Tactile
- D. Olfactory - Gustatory

II Sensory impressions from memory

- A. Particular situations
- B. Spontaneous flow

III Organization of ideas

- A. Descriptive
- B. Narrative
    - 1. Verb tenses in narrative
    - 2. Dialogue
- C. Poetic forms

IV The sentence

V The paragraph

VI The outline

VII The letter

VIII Revision and evaluation of composition

- A. Suggestions for teachers
    - (1) Assist students during the writing process.
    - (2) Use oral approach.
    - (3) Duplicate papers for analysis.
    - (4) Use audio-visual projectors.
    - (5) Use individual conferences.
    - (6) Teach certain basic points.
    - (7) Conduct joint writing sessions.
    - (8) Exhibit exemplary work.
    - (9) Use lists of standards.
- B. Suggestions for students
    - (1) Realize the importance of rewriting.
    - (2) Develop responsibility for own improvement.

(3) Make constant use of check lists.
(4) Exchange work with classmates.
(5) Keep a journal.
(6) Learn to be objective.
(7) Study work of others.

C. Guides for revision of writing.
D. Criteria for evaluation.

IX Word Study - suggested activities

A. General to specific words
B. Levels of usage
C. Ascending levels of meaning
D. Synonyms, antonyms, and homonyms
E. Denotation and connotation
F. Word games

X Oral composition - suggested activities

A. Oral reports
B. Discussions

(1) Panel discussions
(2) Symposiums
(3) Interviews

C. Listening skills

XI Mechanics of composition

A. Capital letters
B. End marks
C. The comma
D. The apostrophe
E. Quotation marks
F. Minor stop marks

XII Use of the newspaper

Appendix - Suggested texts for composition

I. SOURCES OF IDEAS

OBJECTIVE

The student will develop the skill of acquiring ideas through sensory impressions.

A. THE VISUAL SENSE

Background

One of the greatest drawbacks to effective student writing is the student's inability to discover anything worth writing about. Since much of his knowledge of the world and the people about him is acquired through the senses, it would seem to be a quite logical starting point to sharpen his perception and to lead him to make more accurate and meaningful observations of his environment. Once he has gained the knack of keen observation, he should never again be at a loss for something to talk or write about. In his first faltering steps at releasing the creativity within himself, the student will undoubtedly make many errors of omission and commission, but the wise teacher will carefully refrain from stemming the wells that are so hard to start.

This section is devoted to ways and means of "loosening" the student's mind so that he will have something to say about the vibrant and dynamic life swirling around him.

Suggested Classroom Activity

Materials: Some possible materials for use in stimulating the visual acuity of the student are:

1. reproductions of famous paintings
2. photographs taken by the students as well as those obtained from newspapers and magazines
3. television shows
4. films
5. slides
6. personal drawings or designs
7. objects of particular interest or curiosity.

In this lesson or series of lessons the teacher used a reproduction of "That Gentleman" by Andrew Wyeth, which can be found on page 199 of the Oregon Curriculum Series, Literature II. This painting depicts a rather lonely-looking, old man sitting in a chair in a rather simple and severe room. The teacher made a few introductory remarks concerning the importance of observation. He explained to the class that the aim of the lesson was to see how much each student could observe in the picture through the use of his visual sense. The manner in which the student was to record his observations was left to his discretion, though it was pointed out that a few well chosen words were usually more effective than a stream of poorly conceived ones. Each child then concentrated his efforts on the painting and recorded his observations. The teacher circulated about the room while this activity was going on providing individual stimulation where it was needed or general help when it was called for.

SAMPLE OBSERVATIONS FROM ONE CLASS

old retired man
blind
old table and chair
panelled wall
a dark feeling
nice color contrasts

staring trance-like
deep in thought
odd clothing
widower
dust in room
dull life

patch of light
a key
poor
dirty hands
holes in clothes
cool and dark

SAMPLE OBSERVATIONS FROM ANOTHER CLASS

black head
purple and yellow
dangling scissors
shoes on table
door hook
very simple man
frontier type
old clothes
light on hand
sterile room
dignified
where is room
long and lithe
old soldier

fence
worn paint on chair
neat and clean room
sunshine
red on shelf
like cat
tremendous will power
blanket
mustache
key hanging
courage
tired
strong, silent type
powerful hands

well organized
everything is old
grace
latch on door
meditative
high cheek bones
reminiscing
sick
vacant stare
no clutter
lamp cord
not lonely
Russian or Slavic
can't see eyes

Some individual students, caught up in the picture, recorded their observations in expanded form and veered off subjectively.

> "He seems to be some sort of a shoemaker because of the shoes and the scissors in the background."

> "This picture seems to show the loneliness of this man. It also shows that perhaps he has only himself and very few possessions to care for. Loneliness is shown by the drab color with just a little light that suggests that perhaps he has the shades pulled so as to black out others."

> "This man is proud of the few things that he owns. He is neat in his own way. He once may have had a very good job and was accustomed to having things done for him and then he lost all his money in drinking or gambling and then could not help himself."

> "The man is a loner. He never got involved with other people. It looks as if he is just going to sit in his old rocker and waste away. His mission in life is completed. For him the rest is downhill."

> "This man is a very proud person. It is December now and he has just put his shoes on the small bureau because he is a very old man and he cannot bend down without suffering pain."

> "It seems as if this man is lonely. He is just staring off into space since he has nobody to talk to and nothing to do. He has so much time on his hands."

> "This gentleman probably feels that since he is old nobody cares about him. And nobody will talk with him or visit him."

> "The room looks very shabby and dark. There is no light coming through to give it a happy and homey atmosphere."

> "The man looks as if he doesn't really care what he looks like because he probably rarely sees anyone and therefore there is no reason to fix the room up or wear fancy clothes."

It is obvious from the samples that much of the children's observation will be starkly objective while some will be subjective in varying degrees. The teacher's job will differ from child to child. Some students will have to be encouraged to enrich their observations; others will have to be reminded that the purpose of these early lessons is merely to observe what is actually represented.

In the first attempts t[illegible]esponses of the students may be few in number and slow in coming, so that the teacher may have to direct their attention to particular areas of the painting and to gently prod and elicit observations through skillful questioning. Eventually children will take to this game of observation with enthusiasm and increasing skill, thus paving the way for future success in composition.

In further activities of this nature the teacher can not only help the child to sharpen his powers of observation, but he can also lead the child to see that a rich vocabulary is essential to express the testimony of the senses accurately. Many, many sessions of this kind, using a wide variety of visual material, will be necessary before the students are ready to proceed to the shaping of their observations into descriptive and narrative writing.

B. THE AUDITORY SENSE

Background

Although the possibilities for auditory stimulation are somewhat more limited than those for visual activities, the immediate environment is full of unperceived sounds. Some possible materials for use in stimulating the auditory acuity of the students are:

1. records of music, classical, jazz, popular, folk
2. records of sound effects
3. tapes and tape recorder and
4. objects used by class to create own sounds.

Suggested Classroom Activity

An excellent, if obvious, approach to auditory stimuli is the playing of musical recordings. From a variety of almost infinite possibilities, the teacher chose two recordings: a sixteenth-century motet by Orlando di Lasso, and a modern (not commercial) jazz piano chorus. This, of course, is less an exercise in observation (as is the visual), than a direct approach to the source of emotions. As might be expected, therefore, the responses tend to be abstract, personal, dream-fantasy, stream-of-consciousness, etc.

The important point of this lesson is that a completely uninhibited recording of emotional flow by the student should be expected and accepted. Form, the shaping of this chaotic matter, should be imposed later, diplomatic care being taken by the teacher not to destroy the student's spontaneity and enthusiasm.

RECORD ONE - SAMPLE OBSERVATIONS FROM ONE CLASS

"This seems to be some kind of church music. It makes you think of maybe pretty people in a pretty place such as a garden or maybe even Heaven."

"It sounds like a ceremony for someone who has died. It sounds sad. Everyone is quiet and sad. It could be in church or outside at the cemetery. It could be someone remembering someone at a ceremony. There was singing there."

"People in a beautiful big building all of different races, colors, and creeds. Even though the words of the song mean a different thing but all of them are together singing."

"Different people with different thoughts and interests. Trying to balance themselves on top of the earth and not succeeding."

RECORD TWO - SAMPLE OBSERVATIONS

"Seems happy. A lot of people in a night club being happy. Pretty girls and their boy friends sitting around drinking, smoking, talking, laughing."

"I see a lot of colors, all mixed. Red. Yellow. Blue and green. Like an abstract painting. All in shapes that don't look like anything real. Now it seems brown with little blue shapes like triangles."

"Somebody's got a radio on at the beach. Maybe on a blanket, eating a picnic lunch. Sand and salt water. Maybe at the amusement park. Spinning and falling amusements."

The teacher's main problem here is to restrain himself from correcting obvious examples of inferior writing, dull, lifeless vocabulary, sentence fragments, etc. Such corrections must be imposed later.

Another possible activity is to have two or three students leave the room and, after all members of the class have covered their eyes, return to perform some predetermined actions involving sound. One could crumple and tear paper, another could drop metallic or wooden objects on the floor, while a third could make vocal sounds. The other students, whose eyes have been covered during all this, should write their versions of what took place, describing the sounds in the order of their performance.

This kind of activity should be performed many times with many variations. As students become more proficient in hearing what takes place, they should, as in visual perception, come to realize the importance of skillful listening and the necessity of accurate communication.

In another lesson involving auditory perception, the members of the class were instructed to close their eyes and listen intently to all the sounds around them. After a few minutes they wrote down everything they heard.

SAMPLE OBSERVATIONS

auto horn as tires squeal
someone coughing
stairs creaking
two voices fading away
a dog barking outside
a jet flies over the school
a door slams
a sneeze next door followed by laughter
a desk squeaks as someone uses an eraser
the roar of a power mower

C. THE TACTILE SENSE

Suggested Classroom Activities

A number of objects with various textures may be handed to blindfolded members of the class; sandpaper, stainless steel, marbles, coral, leather, rubber, plastic, tennis ball, a pineapple, velvet, nylon, wool, smooth wood, rough wood, etc.

After examining these previously numbered articles by means of touch only, the students should exchange with their neighbors. After exchanging once or twice, the students should write their observations. Again, the chief emphasis should be on observation rather than on form, punctuation, and grammar.

D. THE OLFACTORY AND GUSTATORY SENSES

Suggested Classroom Activities

Choices for actual classroom demonstrations of smell and taste are more limited. Chips of fragrant wood like cedar of pine, camphor, perfume, paint thinner, spices, are a few possibilities. Examples of taste are, of course, generally limited to what is edible or potable. These smells and tastes, immediately identifiable to nearly everyone, may, in one sense, be dismissed with their abstract labels, or in another sense be so loaded with connotations that an objective description is impossible. One solution, however, is for the student to pretend to be describing these sensations to someone who has never experienced them. He should also be aided by the study of specific words like: sharp, bland, pungent, bitter, tingling, acrid, choking, musty, etc.

II. SENSORY IMPRESSIONS FROM MEMORY

OBJECTIVE

The student will learn to make observations in an imaginative or recreated situation.

Background

The sharpening of sensory perceptions should have an early beginning, an intensive middle, but no defined terminus. Although the ultimate in acute observation is an ever-receding goal, the student at some time is ready to move from one nebulously defined step to the next.

Having spent some time observing and recording facts, the student should now try to record facts from memory. Even if the suggested situation has never been experienced, the student should be able to synthesize in his imagination what he already knows of the subject.

Suggested Classroom Activities

1. **Student activities might follow this version of a piloted lesson. Students were asked to list everything visual they could recall or imagine concerning an automobile accident:**

shattered glass
crumpled metal
twisted metal
steam rising from radiator
puddle of gasoline
hunks of chrome
flat tire
man holding cloth to forehead
woman crying, her shoulders shaking

The students then listed the sounds that could be heard during and after the accident:

screech of brakes
bang and crunch of colliding
grinding of metal
shattering of glass
clank of chrome parts on street
hiss of escaping steam
moment of silence
whirr of a spinning wheel
woman crying

. . . . and the odors:

gasoline fumes
burned rubber
steam
settling dust

Many more lessons of this kind may profitably be employed before the student is led to more formal writing.

2. Another source of raw material from which to shape composition is the student's own thoughts and feelings. One possible method of inducing an introspective flow is for the student to spend ten or fifteen minutes writing down every memory that enters his mind. That these memories may be highly personal, totally unrelated, and expressed poorly makes no difference. The important point is that he write spontaneously and quickly. If he has difficulty getting started, he may be stimulated by an object, sound, etc. This draft should be retained in the student's journal for later revision.

III. ORGANIZATION OF IDEAS

OBJECTIVE

The student will learn to impose form on his ideas in both prose and poetry.

Background

From a recording of mere words or phrases, the student should now try to weave these words and phrases into some kind of narrative or description. He should feel completely free in his composition; that is, his spontaneity should not be inhibited by a constant fear that his every mistake in punctuation, his poorly-chosen words, or his misspellings will be ruthlessly bluepenciled.

Suggested Classroom Activity

As in the preceding unit, this following model class activity was successfully piloted at the first step in imposing form. In this series of lessons, the class studied a semi-abstract painting by Pablo Picasso, The Three Musicians. The painting, cubist in style, adumbrates three figures, two of whom seem to be seated behind a table, holding musical instruments, while a third broods behind a fragment of musical manuscript. Again the teacher emphasized the importance of accurate observation, saying nothing that might influence the student's interpretation in any way. The student's first step was, as before, to record observations in words or phrases only.

SAMPLE OBSERVATIONS

music
cards and card games
conversation
looks like they're having fun
colors
dancing
dark and light in places
all playing instruments
monastic atmosphere
shadows reflect evening or dawn

owl
table
giraffe
animal on floor
monster in right corner
sorrow
wars
the world in a mess
people grieved over world affairs

When the class members read and compared their observations, their revised lists and first narratives tended, as might be expected, to fall into a collective thinking pattern overwhelmingly influenced by the last four or five comments. The class discussion, however, despite the diminution of originality, is useful at this stage.

Here are some sequences of one group:

"This picture seems to show how the world situation is today. In the picture itself it seems as though each person or thing is doing something alone and not even caring about what the others were doing. This seems to tie into the way the world is today, people caring too much for themselves and not enough for others."

"I think that this picture shows the world as it is. At times people don't care about each other and they think they can make it on their own but really they all strive for the same thing and would be better off if they worked together. They could unite and become better at what they are trying to do."

"The three characters seem to be working together enjoying themselves while other characters are hiding in the background. I think it's trying to say how the rich nations of the world are spending all of their wealth on their enjoyment and not caring about the poorer countries because they are poor and not as important as the wealthy nations."

"This is a story of three different people or objects. It is reflecting brotherhood and sharing. The important idea is working together. It could symbolize nations with different interests. One has a songsheet, one a clarinet, one a guitar, but all together playing and practicing. The cards on the table may suggest that before taking up their separate interests to share them, they sat together and worked at one common thing. This could go as an example of a nation good at one thing, another at something else, and still one more could get together, combine ideas, and make the world a better place and improve. The artist might have been looking at the world now and kind of showing how he wished things were."

"I think everyone is adjoining and living together in peace. Not fighting or stirring up trouble. They seem to be good friends each doing what they please and they are doing it in brotherhood."

Some of these obviously show greater promise than others -- at least, as regards usage and mechanics. It should be pointed out, however, that a wealth of ideas and dormant creativity may lie beneath mounds of verbal ineptitude. The teacher's task is to demonstrate, as has been iterated at some length in the language section of this course of study, that ideas simply cannot be expressed precisely, if at all, without some verbal facility.

Another group detected no sociological overtones; they pursued instead a course generally more descriptive than interpretive

"It looks like a desk with some papers on it and a lamp above it with dots on it. Beside the desk, looks like a man in a wild suit and beside him is a piano with the music on it. On the opposite side of the desk it looks like a shadow of a dog or wolf. Going across the man it looks like a guitar and above the piano looks like an outline of an owl. Under the desk looks like a large cat or dog without a head. There are several instruments..."

"The first object looks like a dog or wolf with his mouth open. The second one looks like a cow or a moose. The brightly colored one looks almost human because it has clothes on and shoes and it has more features than the rest. The third object looks like an owl to me with his head sticking up above the piano top."

"I can hear the sounds of a piano, a guitar, and a clarinet. The loud colored suit looks like it would be made of a silky material. And altogether I like it. The dog looks very happy. The moose looks very serious. The human looking on looks like he is working very hard to do a good job and he looks tired. The owl looks very sad and surprised."

"The picture shows the people working together. One has a clarinet, one a guitar, and one a sheet of music. They could be practicing music or writing their own music or songs. They might be trying to get some meaning out of the music today because they all might feel the same way about it. They're working to get meanings out of the music we have today. Modern music is all a jumble to some people. For others it means things."

"I think it is a picture that somebody threw together and I don't think it is very pretty or anything. It looks something like modern art."

"It does look like a rock and roll group to somebody who never saw a rock and roll group. And that's what the person was thinking the rock and roll group looked like. And you would probably hear a guitar playing and a piano. And it shows a stand there with music on it showing the people what to play."

"The black and white curve looks like a path to a street with its rather unusual colors. The black and brown object looks like a dog to me without a head. The moon is black, such a strange color. The background of the painting is a strange looking sky. In the picture is a strange looking giraffe in an unusual position and colors. The tall red, yellow, and black object is a part of a bridge. I have never seen a bridge that colorful. I like it. It also seems like a forest with all the animals that live in the forest and the water and the beautiful background."

"I think it looks like a neighborhood around my way. It looks like a church in the background with a red school beside it, and the school has a fence around it. It is a cloudy day with no sun."

These last sequences were written in one forty-five minute period by students who had previously yielded only sterile, labored phrases. They had never evinced a capacity to produce even this modest quantity, not through an inability to write, but because their powers of observation were undeveloped. On the basis of this research and pilot teaching, it is believed that anyone can learn to write; but no one can learn to write whose observational powers cannot supply great quantities of rich imagery to the intellect.

In subsequent lessons which eliminated class discussion until sequences were written, student writing demonstrated far more individuality, grew out of actual observation, and reflected little tendency to socialized thinking and writing.

A. DESCRIPTION

Background

Description may be defined as a discourse, or piece of writing, intended to give a mental image of something experienced. In the previous sequences, the student has been introduced to massive doses of sensory experiences, some vicarious. He will now attempt to record these experiences in order to convey mental images to someone else.

Suggested Classroom Activity

Students in the pilot program were asked to take from their journals their observations of Wyeth's "That Gentleman", and work them into a descriptive sequence, the ideas or images of which follow one another in some kind of order.

SAMPLE STUDENT SEQUENCES

"I came because he sent for me. The boy said Old J. P. needed help. When I came in he was just sitting, tilted back in his chair, his legs crossed, staring into the corner. He didn't look as though he needed help. There was something strong and independent about him. His straight back and lean body and his big rough hands suggested hard work."

Another student described the room:

"The gentleman's room was neat. There wasn't much in it, but everything was in its place. He must have lived alone because his shoes were on the table and there were no curtains on the windows and everything was so dark. No woman would ever live in a place like that. Everything was neat though. A pair of scissors and a key were hung on the wall -- neatly and carefully, not just tossed on a table."

The following list suggests ways in which the student may be guided in composing an effective descriptive sequence.

1. In writing descriptive passages, appeal to as many senses as possible, using concrete, descriptive words.
2. Leave out unnecessary details.
3. For a unified effect, choose adjectives and adverbs carefully. Imprecise modifiers spoil the effect; too many tend to weaken the continuity.
4. Realize that well-chosen verbs are stronger than adjectives and adverbs.
5. Concentrate upon a single effect; include nothing that is not organically related to your basic theme.

6. Place yourself in an imaginary (if you are writing from memory), or actual position, and include only those things that may be seen from that one position.

7. Describe exactly what you see, objectively. That is avoid interpretation (propaganda) in which you try consciously to influence your reader.

8. Since description is essentially spatial, your ordering of details should move forward naturally. For example:

   a. From largest to smallest
   b. From darkest to lightest
   c. From left to right
   d. From top to bottom
   e. From background to foreground
   f. From front to back (of an object)
   g. From greater to less importance

This ordering may, of course, be reversed, depending upon the needs of the passage.

B. NARRATIVE

Background

Narrative should be distinguished from description. It is a story; it is also the art or practice of reciting the details of a story. Moreover, since the very nature of narration demands a thread of unity, the problem of topic sentence and paragraph unity may be most successfully treated after the student has molded his preliminary words and phrases into some kind of sequence.

Suggested Classroom Activity

Dramatic photographs offer one of the best stimuli for eliciting stories. A photograph depicting two youngsters throwing stones at Russian tanks in East Berlin was shown to a class. The students were asked to observe the picture, record their impressions, then imagine the story behind it.

STUDENT OBSERVATIONS

unequal battle
rumbling tanks
menacing guns
fleeing citizens
defiant patriots
imminent death
love of country
stones and bricks

muttered oaths
David and Goliath
gutted buildings
blood in the street
hatred
desolation
hopelessness

STUDENT PARAGRAPH

"When the tanks came, the people fled, that is, all but a few defiant patriots. The rumbling tanks, the menacing guns, even the threat of imminent death could not weaken their love of country. When the tanks pushed their ugly snouts around a corner, only two young men remained to defy the monsters. The two kids expressed the hatred and desolation of all their people as they defiantly threw their stones and bricks. This truly a twentieth-century story of David and Goliath. People of good will know in their hearts that 'David' will triumph again."

The following is another list of guidelines which the student may use in composing his narrative sequences.

1. Before writing a narrative paragraph, the student should plan or outline the order of events in his narrative.
2. The events of the passage should answer the questions, who, when, where, how, and why.
3. Each paragraph, as well as each composition, should have a beginning, middle, and end.
4. As in description, the student should present his ideas in specific, concrete details. The beginning student, normally disposed to employ trite, insipid, or egregiously inappropriate terms, should be encouraged to make his imagery as vivid as possible.
5. He should exclude unnecessary details.
6. Just as descriptive writing must follow a spatial pattern -- an ordering of details -- narrative must always follow a natural chronological order, or time sequence.
7. The narrative should include time signals, that is, words like after, before, later, subsequently, as well as phrases and clauses that keep the reader aware of the passage of time.

VERB TENSES IN NARRATION

OBJECTIVE

The student will learn that each tense expresses a unique time.

Background

The grammar of various tenses has been treated at length in the language section of this course of study. Since tense means time, a discussion of its uses seems most appropriate in narration. In order to express accurately what he wants to say, the student must know that each tense expresses a unique time.

The present tense has a number of uses. It expresses:

1. present action:

   Brakes are screeching.
   Now you see it.

2. habitual action:

   The family says Grace before meals every evening.

3. future action:

   New models come out next January.

4. a description of literary events:

   When Odysseus discovers his men eating the lotus blossom, he is furious.

5. the historical present, like the description of literary events, records a past event as if it were occurring in the present:

   As he approaches, the old man turns and falls.

   Note: The use of the historical present is done for a specific literary effect. The student should be careful not to employ it in ordinary speech or narration.

The past tense is used for all action before the present:

There wasn't much in the room, but everything was in its place.

The future tense is used for anticipated action:

They will return in three days.

The present perfect tense expresses an indefinite time in the past.

She has lived in Europe for many years.

The past perfect tense expresses an action definitely completed before a given time before the present:

By nightfall, all motorists had turned on their headlights.

The future perfect tense expresses a future action completed by a certain time:

By the time he gets to Phoenix, he will have finished his book.

DIALOGUE

OBJECTIVES

The student will discover that direct quotation is far more vivid, lively, and interesting than indirect quotation.

The student will learn to use and realize the importance of correct punctuation.

The student will discover the importance of using dialogue tags; he will also be aware that too many tags become ineffectual.

Background

Dialogue, recorded conversation, or speech between characters is essential to many narratives. Written well, it can be the most interesting part of a story. But it also serves practical purposes. Dialogue:

1. Conveys information about what is happening in a narrative. For example:

    The boy said breathlessly, "Old J. P. needs help. I know he does. He's just setting' in that cold cabin. No smoke coming' out of the chimney."

2. reveals personality or character. For example:

    "I wish I was a man," sobbed the boy, I'd carry him to the doctor on my back."

3. reveals a speaker's personal reactions. For example:

    "When I saw him just settin' there, I got that feelin' in my belly like I'd been kicked."

Dialogue can make the narrative events lively and real. It is far more effective to show what is happening than merely to tell about it. Indeed, the difference between showing and telling may be shown in the distinction between direct and indirect quotations. To record a conversation indirectly usually produces a dull pedestrian piece of writing:

"When I called to the two men crossing my field, the older one asked me what I wanted. Thinking about my dead brother, I looked at the muzzle of this man's shotgun and told him I just wanted to ask him something. He said that maybe he didn't want to talk with me, and when his companion laughed and said the same thing, the old man wheeled around, jabbing the shotgun into his companion's chest. After he told the little man to shut up, he turned back to me, aimed the shotgun at my face and told me he would like to hear what I had planned to ask."

The same narration written in dialogue form is more lively and interesting. It conveys essentially the same information, but in addition, reveals otherwise obscure aspects of the speakers' personalities. Following is the same sequence of events recast in dialogue form:

"Hey, you!" I called to the two men walking across my field.

"What yew want?" growled the older man.

I looked at the muzzle of his shotgun and though about my murdered brother. "I just wanted to ask you something."

"Well, maybe I don't want to talk to yew."

"Yeah, maybe he don't," laughed the little man with the pipe.

The old man wheeled around, jabbing the shotgun into his companion's chest. "Yew shet up!" He then turned back to me, deliberately aiming the shotgun at my face. "But jest the same, I'd like to hear what yew plan to ask."

A twin hazard to be avoided in the writing of dialogue involves the question of who is speaking. On the one hand, the student should use dialogue tags, for example, said Joe, growled the older man, grunted the boy. (Also, Cf. "Word Games", this course of study.) On the other hand, too many tags may sound monotonous and retard the action.

Much of the difficulty may be resolved through careful punctuation. The student should always begin a new paragraph with each change of speaker. He should also be careful to observe the following conventions. The student should:

1. use quotation marks before and after words spoken by any character.

   "Good morning, indeed," he snorted.

2. begin every quotation with a capital letter.

3. remember that the second part of an interrupted quotation begins with a small letter.

   "Well, well," she exaggerated, "it's nice to see you."

4. further remember that dialogue tags should be set off with commas.
5. use either a comma, a question mark, or an exclamation point at the end of his quotation -- but within the quotation mark.

As the need becomes apparent, the teacher should refer to his text for more refined points in punctuating dialogue.

Dialogue should sound natural. Since speech for most people is usually less formal than their written expression, the recording of dialogue will tend to include more contractions.

Finally, the student should be cautioned against the use of too much dialect. Dialect, judiciously chosen and used sparingly, can add dimension to a character portrayal, but inserted thoughtlessly and indiscriminately, it is difficult to read, can destroy the continuity and clarity of a dialogue, and probably will alienate the reader.

POETIC FORMS

OBJECTIVES:

The student will become acquainted with some elementary poetic forms.

The student will learn that everyday expression is often poetic.

The student will discover that there is a poetic truth to be found in metaphorical description.

Background:

Students, and indeed many adults, are often alienated from the art form called "poetry". To be sure, much poetry, and especially modern poetry, is difficult. Inverted word order, words suggesting unusual connotations, and a poet's private symbolism often combine to raise an appalling obstacle to the understanding and appreciation of a poem.

Such obstacles need not and should not be encountered early in the student's career. Much poetry is available that speaks directly to the neophyte, employing simple, comprehensible, yet significant language. Moreover, one or two skirmishes with a difficult poem is sometimes enough to close the student's mind indefinitely to the wealth of the entire art form.

How, then, should the student be introduced to such "formidable" literature? One way is through composition, by stimulating him to write his own poems. It is possible to stimulate student interest by introducing him to some elementary poetic forms, simple yet challenging enough to capture his imagination, hold his interest, and lead him to discover their usefulness for expressing his inner thoughts and feelings.

Suggested Classroom Activities:

1. An approach to poetic utterance may be employed in an informal kind of writing which is simply a two-line, metaphorical comparison. The student is asked to make an original statement, for example:

   "I see a new car,"

   In the second line, he must make three observations about the first, using adjectives, participles, or hyphenated modifiers. Thus:

   "I see a new car,
   Mag-wheeled, smooth-shine, shark-speed."

   The same activity may be applied to the sense of sound:

   "I hear children playing,
   Squealing, laughing, scattering like birds."

   ...or to the sense of touch:

   "I pick up a puppy,
   Sleek-haired, wiggly-chewing, wet..."

2. Another activity demanding somewhat more attention to form is a "quatrain", consisting of words only, not in sequence, but associated with a single subject. The words may be any part of speech, but they must be separated by commas.

   The first and third lines are made up of four words each; the second and fourth contain three each:

   "Diving, swimming, plunging, rising,
   Deep, blue, cool,
   Sunning, drying, shivering, toweling,
   Warm, baked, pool.

   If the student can make the final word in lines two and four rhyme, he will be one step closer to understanding the poetic form.

3. Still another form is one shaped like a diamond. Again, there is no sequence, but the words must be related. With a total of twenty-five

syllables, the student begins with a word of one syllable, under which he writes a line of two syllables. Each succeeding line contains one more syllable until a line of five is reached. Thereafter, the lines diminish in syllables, down to the last which has one:

Smack,
Outfield,
Baseball bat,
Mickey Mantle,
A grand-slam home run,
Bases loaded,
Winning team,
Happy,
Guy.

4. A form called the "Jive Five" is one which has invariably proven successful in the classroom. Like the other forms, it is essentially a game. With a total of five lines, the student must write for his first line a noun, for the second, two adjectives modifying the noun. His third line will consist of three modifying verbals. In the fourth, he makes a statement related to the foregoing lines, and in the last line, he writes an appositive:

Neil Armstrong
Courageous, loyal,
Distinguished, appointed, to lead.
First human being to step upon the moon.
Astronaut.

5. The same technique may be applied to other verse forms, some of the better known of which are the couplet like Ezra Pound's "Station in the Metro", the cinquain like those of Adelaide Crapsey, and the well-known, seventeen syllable Haiku, in which the first and third lines contain five syllables, and the second contains seven.

IV THE SENTENCE

OBJECTIVE:

The student will learn that the structure of sentences should be varied in length, form, and beginnings.

Background

To obtain an overview of our method in composition, we might profitably borrow from W. B. Yeats his double spiral image. The student's beginning at the top or open end of one spiral, suggests his attempt to record great quantities of observed sensory impressions. As the spiral descends and narrows, this mass of inchoate imagery is to be molded into increasingly coherent form. Such molding must be accomplished by the teacher gradually, intelligently, and diplomatically, so that the creative impulse remains spontaneous and uninhibited. (This allusion to "creative impulse", incidentally, is not intended to imply that any but a minute percentage of students is truly artistically creative. A realistic conjecture might be that although most students are seldom inspired to write, they can learn, through much practice and with the help of wise and kindly instruction, to express their ideas in respectable -- even excellent prose.

As the student pursues the course of one spiral leading him to express his thoughts, he may-- to continue the metaphor--begin at the small end of another spiral, working first with sentences, then with paragraphs, essays, etc., in an ever-widening and ascending path. Borrowing from his newly acquired treasury of images. the student may ascend the second spiral, investigating better modes of expression.

Sentence Variety

One reason for monotonous, vapid, and ineffective writing lies in lack of sentence variety. Such problems may be eliminated by varying the length, form, and beginnings of sentences.

The length of sentences should be varied. While short sentences are necessary for dialogue, for exciting dramatic passages, and for occasional salient points in exposition, too many can result in a dull, choppy style:

For example:

It sounds like a ceremony for someone who has died. It sounds sad. Everyone is quiet and sad. It could be in church or outside at the cemetery... There was singing there.

Revised:

Everything about the ceremony was sad. While the heavy tones of the organ and the funeral singing echoed through the church, the people just sat quietly staring or shaking with silent sobs.

In an attempt to revise his short, choppy sentences, the student often errs in constructing long sentences, monotonously tied together with connectives:

First we bought an old car at the junkies and brought it home and put it in the garage, and so then we started to take it apart and put it together again and it finally started to run the motor.

Revised:

After we bought the old car at the junk yard, we brought it home and put it in the garage. First, we took it apart, bought some new spark plugs, points, and a coil, then we put it together again, Believe it or not, we got the motor running!

The form of sentences should also be varied. Simple sentences are basic. Compound sentences are useful; they combine closely related ideas. While simple and compound sentences are basic and useful, it is the complex sentence, however, that permits expression of that most important logical element: subordination of ideas. References to all these structures may be found in the language section of this course of study. Examples may be found in any good English language (grammar) text.

Although the order of the basic English sentence--subject, verb, object--may be syntactically acceptable, too many sentences of this construction make dull reading. Sentence beginnings, then, should be varied.

1. Begin with single-word modifiers:

adjectives- Frenzied and inhuman, the mob destroyed its own university.

Kind and gentle, the child was no match for her tormenters.

adverbs- Cautiously, the boy picked up the fire cracker.

Later, they would return.

Participles - Whispering, the girls were awake all night.

Exhausted, the policeman carried a child to safety.

2. Begin with phrases:

prepositional - Across the open field ran a pack of dogs.

Inside the wooden horse the soldiers waited.

participial - Singing to himself, he thought of the next vacation.

Frozen with fright, Helen inched along the swaying girder.

infinitive - To be practical, never dive into shallow water.

To reach the other side, you must go around the hill.

3. Begin with subordinate clauses:

Although we were hungry, we could not eat in that place.

If you don't go home now, your father will be angry.

Work with the sentence is generally drill work. Although the teacher should devote much time to this aspect of writing, he must be aware that this learning does not automatically transfer itself to composition. The application must be pointed out repeatedly, both in the construction of paragraphs and in their revision.

V. THE PARAGRAPH

OBJECTIVES:

The student will:

- learn that each paragraph develops a central idea.
- realize the necessity for varying the lengths of his paragraphs.
- become aware that each paragraph within an essay has its own function.
- learn that transitional terms are necessary to link paragraphs as well as the elements within a paragraph.
- become familiar with the various ways of developing a paragraph.

Background

The paragraph originated in Greek writing as a convenience for the reader. Since long, unbroken pages of manuscript were difficult to read, writers found it useful to inscribe a mark (graphos) in the margin alongside (para) a written page.

The paragraph form, however, is more than a mere convenience; it usually embodies a central idea. It may be long or short, depending upon the ease with which the writer thinks his reader can grasp his message. It may contain many sentences, or few, or even one; but its sentences should all relate to the central idea.

This central idea is expressed in a topic sentence which for maximum effectiveness should implicitly include all the subsidiary ideas within the paragraph. There is no unalterable rule that the topic sentence must be the first -- it may be in the middle, and sometimes is most effective as the last sentence -- but, for the beginner, it most conveniently opens the paragraph.

As the student becomes more proficient, his paragraphs generally lengthen, with mere words and repetitions at first, but eventually with genuine, clearly-expressed ideas. Mere length, obviously, is not the goal. The expression of some thoughts requires extensive illustration, reasoning, documentation, evidence, authority, comparison, contrast, etc., while the impact of others is most cogently expressed in short, crisp paragraphs. Hence, like the sentence, paragraph length should be varied.

Apart from drill work, the paragraph is seldom written as an end in itself; it functions more often as an indispensable part of a larger unit. This being true, not every paragraph will be written the same way, or for the same purpose. The opening paragraph of an essay, for example, should state the topic and make some general observations about the thesis. The middle paragraphs develop the thesis by various methods, while the last reiterates, summarizes, recapitulates, and, finally, restates the topic.

The function of the first paragraph in an essay is introductory. To borrow an earlier image, we suggest that this first paragraph be conceived as a spiral in which the student's opening sentence will be a generalization.

The last paragraph will be constructed as the exact opposite of the first, a spiral in reverse. Here the first sentence will rephrase the topic, employing a transitional word like thus, therefore, hence, finally, etc. As stated before, the function of this last paragraph is to reiterate and summarize.

The middle paragraph carries the burden of the essay; it is the work horse. Having a beginning, a middle, and an end itself, it is an essay in microcosm. Yet it is not completely self-contained; it must be harnessed to the previous paragraph by repeating a word, echoing an idea, or employing transitional terms.

Transitional terms are important not only for linking paragraphs, but for effecting smooth transitions between sentences within the paragraph. Following is a list of transitions which should become part of everyone's writing vocabulary. Two words of caution, however: first the student should learn these terms not in an isolated list, but in the context of his composition. Second, the terms should be used wisely and when necessary; otherwise, they become mere verbiage.

moreover
in fact
for example
therefore
hence
in other words
yet
nevertheless
accordingly
furthermore
also
similarly
thus
consequently
in short
on the contrary
notwithstanding
as a result
indeed
for instance
likewise
so
finally
however
still
since
at the same time

Development of a paragraph is usually the addition of information to clarify the topic. This may be accomplished in a number of ways. Probably, the common method is that of illustration. Here, the student submits an example. or possibly several examples, to explain his topic. Another method is through an appeal to authority. While a point may be supported convincingly by quotations from proper authorities, care should be taken to cite people who are authorities on the topic in question.

Other methods of paragraph development are comparison, in which the topic suggests a resemblance to something while the paragraph builds up the details; contrast, in which similar things are compared to emphasize their differences; definition, in which the topic is explained by synonym, function, value, class, description, etc. Finally, the student's paragraph may be most effectively developed through description or narration. Excellent examples of all of these types will be found in any good composition text.

VI. THE OUTLINE

OBJECTIVES:

The student should be aware of the purpose of the outline.

The student should know the mechanics of the outline.

Background:

Simply, the student should become aware that the outline is a diagram which helps place the speaker or writer's ideas in order and also indicates the importance of each idea. It is the underlying structure of all composition, the bare bones, so to speak. As the construction of a building calls for a blueprint, so does the creation of an oral or written composition.

Students should know the salient advantages of a paragraph outline, namely that:

- It provides the entire content in a very short form.
- It furnishes the writer with a guide to the expression of his ideas.
- It is a vehicle of meaning that is easy to remember for use in oral composition.
- It provides a better understanding of facts because the details supporting them are arranged according to the relationship between them.

Students should become versed in the outline form and in the use of:

- Roman numerals to indicate the main topics
- Capital letters to indicate the subdivisions of the topics
- Arabic numerals to indicate subtopics of those divisions
- Small letters to divide a subtopic into its parts
- Indentations to keep topics and subtopics in their proper places

SAMPLE OUTLINE

Canadian-American Discussion of St. Lawrence Seaway

1. Arguments against Seaway

    A. Cost

B. Ice during winter months
C. Fears of business loss

1. U. S. Seaports
2. Railroads

2. Arguments for Seaway

A. "Seacoast" for Great Lakes - St. Lawrence region
B. Increased profits

1. Larger trade

2. Cheaper shipping

Through practice in outlining well-organized material, the student should become familiar with the ways of outlines. He should realize that outlining can help him make better organized and more effective compositions of all kinds. He should learn to separate his topic into its main divisions , to decide the proper order for presenting the different parts, to recognize which ideas are important enough to be main topics, and to recognize which should be subtopics.

He should learn to review his finished outline to make sure that there is no A without a B, no 1 without a 2, no small a that is not followed by a small b. He should understand that this is necessary because you can't divide a subject into one part.

VII The Letter

OBJECTIVES:

The student will understand that the main purpose of a letter is to get his meaning across to the reader.

He will become aware that the key words in letter writing are shortness, simplicity of expression, and strength of word selection.

He will learn the form of the friendly and business letter, and he will learn the distinctive types of each kind.

Background

The writing of letters is undoubtedly one of the most practical aspects of the study of composition. As the student progresses through the middle school and as he matures, letter writing should take on increasing significance for him. If he is taught well and properly during these formative years, the writing of letters will cease to be a "lost art." There are many, many occasions during the school year when the student can write a note to fill an actual need. Perhaps, this is the only time that letter writing should be taught. The writer has his purpose clearly in mind and he has a definite audience--often an eager one.

When the actual occasion for writing a letter arises, the teacher may review the form and parts of the friendly and business letter with the students. Each student, of course, should be allowed complete freedom of expression in the body of the letter. By the end of middle school the student should be aware that there are many categories of friendly letter: of invitation, of acceptance, of regret, of thanks, of sympathy, of congratulations, of news, and of an expository nature. He should be aware, too, that business letters may be written to order materials of one kind or another, to request information, or to apply for a job.

Suggested Classroom Activities

1. Students can write the various types of friendly letters as actual situations arise during the school year necessitating their use.
2. Students can take advantage of the many opportunities presented during the school year to write business letters. They might write to various publishing houses, to foreign embassies, to department stores, and to leaders in the community.
3. Students can write letters in response to published letters in the "Letters-to-the-Editor" column of their local newspaper. These letters do not necessarily have to be for publication.
4. Students can keep a file in their journals of the various types of friendly and business letters to use as models.

VIII GUIDE FOR REVISION AND EVALUATION OF COMPOSITION

If students are to learn to write well, they must write often. As long as writing is regarded as an unnatural act, performed only on rare occasions, and subject to extreme criticism, students will not learn to write. In the final analysis there is not too much to say about writing. There are only a few important skills, but it will take the student many years to master them. In the most ideal classroom situation the student should not listen to talk about writing, but instead should write, rewrite, or respond to student writing through discussions and individual conferences.

Students have not been encouraged to write freely in the past because this practice seemed to place an almost intolerable burden on the teacher who had to correct all this work. Once the teacher relieves himself of the false assumption that he must correct each and every student paper, the natural flow of writing can proceed as it should. It is the student who must learn to correct his own paper and assume responsibility along with the teacher for his improvement.

There is still much for the teacher of composition to do though. If he accepts the proposition that students must be taught individually and that there are very few group writing problems peculiar to the seventh grade or the ninth grade, his task becomes very formidable indeed. This section proposes to outline methods that will aid the teacher and the student in the revision and evaluation of composition.

REVISION OF COMPOSITION

THE TEACHER CAN:

1. Assist students while they are in the process of writing, thus preventing many errors from being made.
2. Use an oral approach in which students' work is read for class discussion and constructive criticism.
3. Duplicate certain papers for study and analysis by the class.
4. Use the overhead and opaque projectors for discussion and analysis of student's work and for study of professional samples to see how various points in writing were handled by a skillful author.
5. Provide individualized composition work through the use of the many commercial products available, so that time may be spent in conference with individual students on their specific writing problems.
6. Determine necessary basic points that can be taught to the class as a whole based upon an analysis of class work.
7. Conduct sessions where all students have an opportunity to contribute to a joint writing effort. This will involve much continuous revision and many problems may be resolved this way.

8. Frequently exhibit around the room the final revisions of the more able students. This will give all students a high standard to work toward in the revision of their own compositions.

9. Draw up lists of standards for students to use in the revision of their work. There must be a common point of reference between teacher and students for criticism to be meaningful.

THE STUDENT CAN:

1. Become aware that good writing is rewriting.

2. Develop a sense of responsibility for improving his own writing skills.

3. Use standard check lists that have been worked out cooperatively by the class and teacher for revision of his own work.

4. Keep a journal of all of his work for later study and revision and perhaps for passing on to his next teacher.

5. Exchange written work with classmates for help in revision on the theory that others can see our mistakes better than we can ourselves.

6. Allow himself a "cooling-off" period after he finished his first draft so that he may approach the job of revision in a more objective manner.

7. Study the work of his classmates and that of professional writers to see how they have handled particular problems which are plaguing him. If the student is having trouble getting started, he might wisely scan the efforts of his classmates, copy their beginning sentences in his journal, and study them for clarification of his own particular problem.

SUGGESTED STUDENT GUIDES FOR REVISION

GUIDE FOR REVISION OF WRITING

WORD CHECK

1. Have you used specific words rather than general ones?
2. Have you used words on the proper level of usage?
3. Have you used words of the proper degree of meaning?
4. Have you used synonyms and antonyms judiciously?
5. Have you used any unnecessary words or "deadwood"? Check each adjective and adverb. If each one isn't really necessary, delete it.
6. Have you used any awkward words at the beginnings of your sentences like well and oh?

SENTENCE CHECK

7. Have you written complete sentences? Check your paper for fragments and run-on sentences.
8. Have you written clear, effective, and specific sentences?
9. Have you varied the length and style of your sentences to avoid monotony? Check to see if you have used too many choppy sentences. Check to see if you could have used synonymous subjects to avoid repetition and provide interest.
10. Have you written any awkward sounding sentences?

PARAGRAPH CHECK

11. Have you constructed your paragraphs around one idea?
12. Have you chosen an interesting subject?
13. Have you restricted the subject or topic to what can be reasonably handled?
14. Have you adhered to your one idea? Does your paragraph have unity?
15. Have you used a logical order for your supporting details?
16. Have you developed your ideas with specific details?
17. Have you tied your sentences together as well as your paragraphs with suitable transitional words?

GUIDE FOR REVISION OF MECHANICS

1. Have you begun each sentence with a capital?
2. Have you capitalized all important words in the title?
3. Have you capitalized any words which should not be?
4. Have you placed punctuation at the end of each sentence-- a period, question mark, or exclamation point?
5. Have commas been used correctly so that they help to make the meaning clear?
6. Have apostrophes been properly used with contractions and to show possession?
7. Have you enclosed quotations with quotation marks?
8. Have you indented the first line of every paragraph?
9. Have you checked your spelling for accuracy? Check any words in the dictionary that you are unsure of.
10. Have you kept your handwriting legible?
11. Have you made your paper neat and correct in form so that its appearance will cause a favorable reaction in the reader?

EVALUATION OF COMPOSITION

Composition concerns itself with acquiring ideas, organizing them effectively, and developing them logically. Secondarily, these ideas must be expressed in the most effective manner possible. Finally, grammar, usage, and mechanics must be taken in account. These skills are listed according to their priority and it behooves the conscientious teacher to adopt such a priority of his own.

In evaluation as in the teaching of composition the teacher's approach should be positive. He should endeavor to show the student what he can do rather than what he cannot do. Wherever and whenever possible the student should be encouraged to learn the elements of effective writing himself. Since students vary in the rate at which they learn things, evaluation as well as instruction will have to be conducted almost on an individual basis.

The teacher's problems in evaluation will be greatly lessened if he realizes that many of the most important problems in composition are inherent in the writing of a single paragraph. This is not meant to limit the amount of writing that students do, but it is almost axiomatic that one sharp, precise paragraph is more to the point than three or four less effective ones and that one paragraph can be just as illuminating to the teacher.

EVALUATION TECHNIQUES FOR THE TEACHER

1. BE CONSTRUCTIVE AND SPECIFIC IN ALL CRITICISM.

Never be content to merely indicate a weakness in the student's composition efforts. Give specific instructions for improvement, and insist that students keep a record in their journals of your recommendations.

2. MAINTAIN A SENSE OF PRIORITIES.

Always remember that the first priority in written composition is the acquiring, organizing, and developing of ideas. In your comments react or respond to what the writer is saying and not simply to how he is saying it.

3. BE A SELECTIVE MARKER.

Show some restraint in the marking of errors. It is hardly ever necessary or even wise to rigorously identify every single error. All too often a minor error in spelling or punctuation receives as much emphasis as a major error in organization.

4. MAKE USE OF PEER GROUP JUDGMENT.

Take advantage of the fact that middle school students enjoy writing for an audience of their peers and also enjoy the opportunity to exchange papers and comment freely on one another's work.

5. PUT HEAVY STRESS ON THE INDIVIDUAL APPROACH.

As often as possible consult with the students on an individual basis. Realize that there is actually no substitute for personal attention to a particular student's writing problems.

6. PUT YOURSELF IN THE PLACE OF THE STUDENT.

As often as possible, write the assignment that the students are undertaking yourself. This can be a great aid in appreciating the particular problems of the assignment and a greater aid in evaluating the class response. This technique will undoubtedly cause you to be more sympathetic and realistic in evaluation.

CRITERIA FOR TEACHER''S EVALUATION

In judging the merits of students' compositions it is suggested that the teacher use as criteria the following four significant elements: vocabulary, originality, organization, and the use of related ideas. They will be extremely useful in diagnosing student's weak points and in helping to improve their work.

In vocabulary usage the teacher should check the student's proficiency in using:

1. **words that appeal to the senses**
2. **words which delineate shades of meaning**
3. **specific words to express actions**
4. **synonyms and antonyms**
5. **colorful figures of speech**

In the area of originality the teacher should check to see if the student's composition contains:

1. **new ways of relating something**
2. **individual interpretations of commonplace thoughts**
3. **original interpretations of old ideas**
4. **unusual handling or placement of words**

In the area of organization the teacher should check to see if the composition contains:

1. **a fully expressed main idea**
2. **all minor ideas supporting main idea**
3. **a building of ideas in harmony with the mood**
4. **no irrelevant details.**

In the area of the use of related ideas the teacher should check to see if the composition contains:

1. **ideas of depth and feeling**
2. **associated ideas, fully developed and following each other naturally**
3. **a full treatment of the subject with clarity and style**

The teacher should understand that growth is best measured by examining a sequential series of compositions throughout the months of the year. In brief, the growth of the individual student in writing skill is the important thing rather than the comparison of his work with his peer's. This is one reason that we make constant reference to the keeping of a journal. It is almost an essential.

IX. WORD STUDY FOR COMPOSITION

OBJECTIVES:

The student will:

make habitual the selection of words that help the reader or listener see, hear, smell, feel, and taste as accurately as possible the intended sensations and meanings. In short he should master the skill of expressing his ideas in specific and precise terms rather than vague and general ones.

become aware in choosing his words for both oral and written composition that there are different levels of usage. This would include the understanding that with friends and family a colloquial or informal vocabulary is certainly quite proper, but that in more formal situations words must be chosen with an entirely different objective in mind.

become aware that words have ascending levels of meaning and will become proficient in choosing a word of just the right power for the meaning that he intends.

become discriminating in the use of synonyms and antonyms, so that his expression will not only be varied and vital but precisely what he intended. He will also become alert to troublesome homonyms that may distort his meaning.

become proficient in the understanding and use of the connotative as well as the denotative meanings of words.

become imbued with the philosophy that the study of words can be a most enjoyable activity through the use of word games.

Background

Put simply, the purpose of word study is to provide the student with the means to express in speech or writing the ideas that he has in mind. Though it is possible for him to communicate with a very limited vocabulary by using facial expressions, gestures, and movements of the body, which he habitually does anyway, these devices will not be sufficient for him to express all the thoughts and feelings that fill his mind.

To be able to function effectively in our complex world, the middle school student of the present and of the future will have to be competent in expressing fluently and explicitly what he has in mind. Therefore, he will have to possess not only a broad vocabulary but a precise one.

Admittedly, this will not be an easy task, but the implications of unsuccessful communication are so great that the teacher and the student of the future cannot afford to fail. Though the study of words is a most serious concern, it can and should be approached as a pleasurable activity for the student, as well as a source of increasing his power of expression.

A. THE STUDY OF GENERAL AND SPECIFIC WORDS

SAMPLE LESSON PLAN

AIM:

The student will learn that some words are very general in meaning and are to be avoided usually in composition.

The student will also become aware that every general word has almost an unlimited number of specific words that may be substituted for it and that these latter words are the backbone of effective expression.

MATERIALS:

A list of sentences written on the chalkboard all containing the general word GO or some form of it.

EXAMPLES

1. Look at that car go down the street!
2. The screaming fans in the stands watched their team go onto the field.
3. The jet went down the deck of the carrier.
4. The angry boy went to his desk sullenly.
5. Jane went to her room in a huff.
6. Time goes so swiftly.
7. The graceful horse went over the fence effortlessly.

APPROACH:

Read the sentences on the chalkboard with the class. Develop the thought that one does not really have an accurate picture of how the car, the team, the jet, the angry boy, Jane, time, and the graceful horse proceeded because the word go is far too general in meaning. Develop the understanding, too, that the selection of just the right word requires careful thought and observation, which is one very good reason why writers tend to be careful in word selection. Point out that there are many other words than the word go that could much more accurately portray the meaning in the sentences under discussion. Suggest that it might be interesting to try to compile some of the more specific words that could be used to rewrite the sentences.

PROCEDURE:

Ask the students to record on paper as many specific words for the word go as they can. When students have had sufficient time to exhaust their own possibilities, write the word go on the chalkboard and ask the class to make contributions. Compile as long a list as possible, not that length is an important criterion but rather to impress the students with the boundless wealth of possibilities.

SUMMARY:

Lead the students to the conclusion that the many specific words recorded all have the implicit meaning of the word go, but that they proceed beyond that initial stage and indicate many varying shades of meaning. This is the major understanding to be derived from lessons of this type. Discuss some of the nuances of meaning. Have the students return to the original sentences on the chalkboard and replace the word go in each of them with a specific word from the list that has been compiled. Have the students record these specific words in their journals for future reference and for later expansion.

SAMPLES OF SPECIFIC WORDS OBTAINED FROM MIDDLE SCHOOL CLASSES

GENERAL WORD: GO

amble
canter
climb
crawl
dart
dash
file
float
gallop
hustle

meander
race
scamper
ramble
scurry
toddle
trudge
wade
retire
advance

depart
elapse
fade
travel
recede
wend
zoom
exit
extend
proceed

leave
die
fare
quit
embark
disembark
ebb
attack
saunter
march

GENERAL WORD: MAKE

appoint
concoct
fabricate
pattern
devise
produce
carve

assemble
construct
fashion
prepare
manufacture
forge
sew

build
create
formulate
force
cause
erect
bake

compel
design
invent
coerce
alter
sculpture
cook

GENERAL WORD: SAY

accuse
acknowledge
acquiesce
add
admit
advise
affirm
agree
allege
amend
announce
answer
apologize
approve
argue
cheer
chin
chortle
chorus
chuckle
charm
coax
command
counsel
counter
cry
decide
declare
decline
defy
dictate
disagree
dissent
drawl
drone
echo
ejaculate
entreat
enunciate
exclaim
excuse
explain
express
exult
falter
gab
grumble
inquire
parley
parrot
prattle
persuade
quarrel
protest
stutter
suggest
wheedle
whimper
vow
sneer

Over a period of two weeks during which three or four brief lessons were conducted, one seventh grade class compiled the following list:

GENERAL WORD: HAPPY

acceptable
agreeable
airy
comfortable
content
convenient
cozy
dancing
delicious
delighted
delightful
delirious
diverting
easy-going
enjoyable
enlivened
entertaining
excited
exhilarated
exuberant
exultant
favorable
felicitous
festive
flourishing
fine
amusing
fortunate
fun-loving
funny
gay
generous
genial
giggling
glad
gladsome
gleeful
glorious
good-humored
good-natured
gracious
grateful
gratified
grinning
happy-go-lucky
helpful
benign
blissful
blithe
hilarious
hopeful
humorous
jesting
jocose
jubilant
kind
kind-hearted
laughing
light-hearted
lightsome
lively
lovely
lucky
melodious
merry
mirthful
bright
buoyant
carefree
opportune
optimistic
overjoyed
overwhelmed
peaceful
placid
playful
pleasant
pleased
pleasurable
prancing
propitious
charming
cheerful
cheery
silly
singing
smiling
sprightly
sportive
successful
sunshiny
tickled
thoughtful
thriving
triumphant
twinkling
untroubled
vivacious
waltzing
winsome
witty

GENERAL WORD: HAPPY (Cont'd.)

apt
auspicious
friendly
frisky
frolicsome
free

jocular
jocund
jolly
jovial
joyful
joyous

radiant
rapturous
relaxed
rollicking
satisfied
serene

The teacher may select any general or overworked word that he wishes for treatment as suggested in the lesson plan or in some similar manner. Words such as bad, beautiful, great, person, and take are bound to be productive of many specific words. He may take general words from the students' own writing to initiate activities of this type. The ultimate goal, besides enriching the student's vocabulary, is to encourage the student to undertake some process of this type while he is in the act of writing and in the revision of his written work. The use of the precise word should become habitual if the student's writing is to achieve that clarity and individuality which will distinguish it from the efforts of his classmates.

> This is a plea for the use of more short words in our talk and in what we write. Through the lack of them, our speech is apt to grow stale and weak and, it may be true, to hold more sham than true thought. For long words at times tend to hide or blur what one says.
>
> What I mean is this: If we use long words too much, we are apt to talk in ruts and use the same old, worn ways of speech. This tends to make what we say dull, with no force or sting. But if we use short words, we have to say real things, things we know; and say them in a fresh way. We find it hard to hint or dodge or hide or half say things.
>
> For short words are bold. They say just what they mean. They do not leave you in doubt. They are clear and sharp, like signs cut in rock.
>
> –Gelett Burgess

For those teachers who prefer a more student-centered or process approach to the study of general and specific words, the following technique is suggested. It has the advantage of forcing each student to work individually instead of relying on the efforts of his classmates. In this method the student's chief aids are his background and his skill in using the dictionary.

Before class the teacher would prepare a duplicated sheet somewhat along the following lines:

GENERAL WORD: SAY

dictate
pacify
emphasize
sacrifice
contradict
nestle
confirm
command
mourn
converse
apologize
herald
interrupt
manufacture
declare
plunder

orate
roam
lounge
state
demolish
ramble
aver
pause
persuade
indent
fidget
assert
rampage
argue
intrude
chat

DIRECTIONS

Many of these words are specific words for the general word "SAY". Some are not related in any way. See if you can separate the words into two categories: specific words and unrelated words. Use your dictionary as necessary.

The student's paper when finished would look like this:

GENERAL WORD: SAY

SPECIFIC WORDS

dictate
pacify
emphasize
contradict
confirm
command
converse
apologize
herald
interrupt
declare
orate
state
ramble
aver
persuade

assert
argue
chat

UNRELATED WORDS

sacrifice
nestle
mourn
manufacture
plunder
lounge
demolish
pause
indent
fidget
rampage
intrude
merge

The teacher would have to determine the choice of words for lessons such as these on the basis of his knowledge of the abilities of his students. The specific words are important in themselves but the real value lies in the word discrimination skill that the individual student achieves.

In this type of lesson one great benefit is that the student works at his own pace and is only in competition with himself. The more able student upon finishing the first steps may proceed to a study of the variations in meanings of the specific words and from there may progress to use some of the words in sentences of his own.

In another variation of this technique the teacher might prepare a sheet as follows:

GENERAL WORD: _____

saunter
dilate
ramble
grapple
amble
wander
mature

march
pervade
petrify
scamper
dispute
dart
scurry

shamble
stow
straggle
prance
cajole
strut
stride

DIRECTIONS

Some of these words have the same general meaning; some are unrelated. Determine the general word and then make two categories of specific words and unrelated words. Study the variations in meaning of the specific words if you have time.

The student's paper when finished would look like this:

GENERAL WORD: WALK

SPECIFIC WORDS

saunter
ramble
amble
wander
march
scamper
dart
scurry
shamble
straggle
prance
strut
stride

UNRELATED WORDS

dilate
grapple
mature
pervade
petrify
dispute
stow
cajole

Other Suggestions and Classroom Activities

1. The teacher may provide on occasion sentences where specific words must be inserted by the students.

2. Written work may be exchanged by students for helpful suggestions on the use of more specific words

3. The teacher should make one of the standards for checking all written work the use of specific and precise words.

4. Students should be encouraged to collect samples of the effective use of specific words from professional writers' works.

5. Students should be imbued with the philosophy that the ultimate test of word choice is whether the word chosen is the most meaningful word that could be used under the circumstances. As Jonathan Swift put it: "Fit words in fit places."

6. Students should learn that a thesaurus can be a tremendously useful tool in writing, but they should be forewarned against the use of indiscriminate "synonyms."

7. Since one of the major premises of this composition guide is that students must learn to observe accurately and record their observations with clarity, it naturally follows that the teacher must insist upon the students using specific words in describing these observations and for that matter in all of his composition work. The student must be conditioned to understand that he is studying words for practical and necessary application. Though word study, in itself, can be a fascinating occupation, the young student of the middle school should not study words in isolation.

B. THE STUDY OF LEVELS OF USAGE

It is a futile if not impossible task to delineate the standards of modern English. Our language does not obey a kind of abstract logic, but instead follows the actual usage of people who speak and write it. Good English varies not only from period to period and from area to area but from social group to social group and from one kind of speaking and writing to another. Since words are the building blocks of language, they are subject to these variations also.

Any attempt to define levels of usage will no doubt open avenues of controversy, but for our purposes of word study we have rather arbitrarily selected what we will call the slang, informal, and formal levels. In our use of the word slang we wish to refer to the relaxed usage of the average person, whose conversation is sprinkled with expressions such as "squash" or "bean" for head. His choice of words, however, is quite consciously made and is not based on an ignorance of correct forms. In broad terms we would say that informal language describes the real workaday language of educated people. Finally, formal English describes the language of books and articles on serious subjects, of reports, of literary prose, of lectures, speeches, and serious discussions.

It is essential that students be aware of differing levels of usage and that they be able to shift linguistic gears, so to speak, as the occasion requires it. They should also be alerted to the understanding that one level is not necessarily more correct than another and that the choice of a word depends upon its suitability to the audience and the situation. In short, appropriateness is the determining factor in "good" English and therefore in word selection.

SAMPLE LESSON PLAN

AIM:

Students will learn that there are varying levels of usage and that they must choose their words based upon their audience and the particular situation.

They will become aware that one word is not more correct than another but just more suitable.

MATERIALS:

A duplicated sheet prepared somewhat as follows:

SLANG	INFORMAL	FORMAL
jam	________	________
row		
drag		
quack		
mad	________	________
dough	________	________
threads	________	________
pad		
gag		
split		

residence
apartment
faker
problem
clothes

predicament
tedious
finances
anecdote
altercation

charlatan
leave
fight
angry
attire

cash
depart
dull
irate
joke

APPROACH:

Initiate a discussion with the class concerning one of their favorite subjects: clothes. Give them the opportunity to describe what they wear around the house, in the backyard, and in their immediate neighborhood. Ask them to describe what they wear when they go to a dance. There will undoubtedly be a free-flow of ideas.

Ask why they wouldn't wear the same clothes to the dance that they wear around the house on a Saturday morning. The whole point of the discussion should revolve around the fact that certain clothes are appropriate to the house and certain clothes are appropriate to the dance. Lead them to the correlation that words are exactly the same. Certain words are quite suitable for intimate family use but would hardly be appropriate in applying for a job. Point out the distinction between the different levels of usage and make quite certain that there is unanimity of thought on the meaning of slang, informal, and formal.

PROCEDURE:

Distribute the duplicated sheets. Explain to the students that you have provided the slang words and that it is their job now to find the informal and formal words in the columns at the bottom of the sheet and copy them in the appropriate spaces above. They may use their dictionaries if it is necessary. When they are finished, their sheets should look something like this:

SLANG	INFORMAL	FORMAL
jam	problem	predicament
row	fight	altercation
drag	dull	tedious
quack	faker	charlatan
mad	angry	irate
dough	cash	finances
threads	clothes	attire
pad	apartment	residence
gag	joke	anecdote
split	leave	depart

residence
apartment
faker
problem
clothes

predicament
tedious
finances
anecdote
altercation

charlatan
leave
fight
angry
attire

cash
depart
dull
irate
joke

SUMMARY:

Ask certain students to read the informal and formal versions of each word so that all may check how well they have done. It is really immaterial to try to mark work of this type on the basis of how much each child has accomplished. The important point to be developed is that words do have a level of usage. If the child only succeeded in finishing half the job but has this understanding, then he has achieved his objective. In future lessons his skill at determining the proper word for the job to be accomplished can be improved.

Other Suggestions and Classroom Activities

1. The teacher may provide the students with the slang form of certain words and allow them to make up the informal and formal versions.
2. The teacher may provide the students with the formal word and have them work backwards to devise the informal and slang versions.
3. The teacher may provide the students with situations and ask them to indicate what level of usage would be proper.
4. The students should reserve a section in their journals for the recording of words on the slang, informal, and formal levels.

C. THE STUDY OF ASCENDING LEVELS OF MEANING

In the preceding section we have tried to help the student understand that words have varying levels of usage. Now we would like to have him understand that words also have varying levels or degrees of meaning. For example: pretty, beautiful, and exquisite denote the increasing degrees of the same idea. It is essential then that the student become skillful in selecting the word of just the right degree to express the meaning that he has in mind. This is rather a delicate skill, but it is one in which the student of the middle school can begin to become proficient.

SAMPLE LESSON PLAN

AIM:

The student will learn that he must be aware of shades of meaning in choosing among synonyms.

He will enlarge and refine his vocabulary.

MATERIALS:

The teacher will prepare a duplicated sheet on this idea:

DEGREES OF MEANING

LOW DEGREE	HIGHER DEGREE	HIGHEST DEGREE
daze	____________	____________
offend	____________	____________
vanquish	____________	____________
pry	____________	____________
encourage	____________	____________
admire	____________	____________
remove	____________	____________
homely	____________	____________
important	____________	____________
chilled	____________	____________

momentous
esteem
subjugate
inspire
hideous
ugly
eradicate
paralyze
meddle
frosted
frozen
respect
stun
infuriate
intrude
weighty
stimulate
enrage
conquer
exterminate

APPROACH:

Discuss the word sad with the class. Point out situations where it could be applied; the young child who does not get his way, the boy whose bicycle is stolen, the mother who has been informed that her soldier son has been killed. Lead the class to understand that all three are sad, but that the one word hardly does justice to the varying depths of feeling involved. It should become obvious that there must be words of varying degrees to express the way that each of these people feels. Barnstorm a few specific words for sad with the class.

GENERAL WORD: SAD

bitter
broken-hearted
dejected
despairing
desperate
desolate
despondent
distressed
downcast
downhearted
forlorn
grief-stricken
heartbroken
moody
sullen

Point out that some of these words are stronger than others. Ask the class to decide which ones would best describe the boy who didn't get his own way, the boy who lost his bicycle, and the mother who had suffered such a great loss.

Have students determine which of the following pairs of words is stronger in meaning:

sad-tragic small-minute unusual-fantastic happy-hilarious

Proceed to a consideration of depths of meaning in three relatively synonymous words:

thrifty-stingy-miserly palatable-delicious-luscious

PROCEDURE:

Distribute the duplicated sheet to the students. They may now try to determine the two higher degrees of the words listed in the first column. It would be most advantageous for the students to do as much of the work-sheet as they can independently. After this initial attempt they may then refer to their dictionaries as necessary. Some students will accomplish more than others in a given time, but the teacher should understand that he is striving not for quantity but for a qualitative principle of word study.

The student's paper when finished will look somewhat like this:

DEGREES OF MEANING

LOW DEGREE	HIGHER DEGREE	HIGHEST DEGREE
daze	stun	paralyze
offend	enrage	infuriate
vanquish	conquer	subjugate
pry	meddle	intrude
encourage	stimulate	inspire
admire	respect	esteem
remove	eradicate	exterminate
homely	ugly	hideous
important	weighty	momentous
chilled	frosted	frozen

SUMMARY:

Have various members of the class read their word decisions. This may lead to much discussion and argument, which is all to the good. But the teacher should make sure that each student has become aware once again of the different shades of meaning that exist among supposedly synonymous words. Some children will find this work rather difficult and will not seem to accomplish much at first, but the teacher should remind them that at this stage the understanding is the important factor and that they will enlarge and refine their vocabularies through conscientious application.

Other Suggestions and Classroom Activities

1. Once again it is highly important for the student to understand that this technique has been studied for the purpose of incorporating it in his composition and that it is not an end in itself.

2. For quick drill the teacher can provide the students with situations to be described as was done in the approach to the lesson above. The students can then barnstorm words that might be used as the teacher records them on the chalkboard. Students can then discuss the proper choice of words to describe the given situations.

3. The student should check all of his written work to make sure that he has used words of the proper degree of meaning.

D. THE STUDY OF SYNONYMS, ANTONYMS, AND HOMONYMS

Most students of the middle school will already be aware of the fact that synonyms are words that have the same or almost the same general or specific meaning while antonyms are words which have approximately the opposite meaning. In individual cases the teacher may find it necessary to provide basic drill in these understandings. The student should understand that whereas the synonym and antonym relate to the meaning of words, the homonym, on the contrary, has only a minor connection with vocabulary.

With most students the problem will be to discourage them from the indiscriminate use of these words. While it is true that the meanings of many words are so similar that occasionally one may be substituted for another, in general synonymous words cannot be used interchangeably. Therefore, the students must learn to use synonyms carefully by observing the distinctions in their meanings. Conversely, careless use of synonyms will not only not help the students' writing but may actually distort it.

In his study of general and specific words the student should understand that specific words based on a particular general word are not by any means necessarily similar in meaning. As a point of fact certain specific words for the same general word may be antonyms. For example, crawl and leap are specific ways to go; but the words are antonyms because they mean the opposite.

Suggested Classroom Activities

1. **Teacher-prepared sheets with a list of words and a list of scrambled synonyms or antonyms at the bottom. The student can match each word with its synonym or antonym.**

2. **The teacher can provide a list of words and allow the student to furnish his own synonyms or antonyms.**

3. **Students can provide series of synonyms for discussion of the different shades of meaning. For example:**

ignorant	**illiterate**	**unlettered**	**uneducated**
detached	**disinterested**	**indifferent**	**unconcerned**
condone	**excuse**	**forgive**	**pardon**
insurrection	**mutiny**	**rebellion**	**revolution**
barbarous	**cruel**	**fierce ferocious**	**savage**

4. **Using synonyms for a given word such as house the students could show the progression from the poorest covering over a peasant's head to the most palatial structure imaginable.**

5. **Using examples culled from student writing the teacher may attempt to have the students learn that one exact word is more meaningful than two or more synonymous words. The teacher might use examples such as these:**

deeds and doings	**(adventures)**
real and true	**(genuine)**
costly and dear	**(expensive)**
proud and vain	**(conceited)**

6. **The teacher can provide lists of words and have the students add one word that is a synonym, one that is an antonym, and, if possible, one that is a homonym.**

7. **Since the study of homonyms concerns itself mainly with the importance of distinguishing the correct spelling and punctuation, it has only a minor connection with word study. But the teacher must provide some activities for associating homonyms with their meanings.**

E. THE STUDY OF DENOTATION AND CONNOTATION

Another important facet of word study for composition that the student must be versed in concerns itself with the dual way in which words do their work. He should know that words not only identify but have the power to move the reader. They move the reader in the sense that they stimulate a feeling or an emotion. While it is true that concrete words have the chief advantage of exactness of

identification -- denotation, the student should be aware of their limitations in effective writing. Such words merely point, as it were, to an object. If the object is pleasant, the word will communicate a pleasant feeling; if unpleasant, just the opposite will be true. The propaganda or emotional value of most concrete words is slight.

The student should be led skillfully to the second part of a word's meaning -- its connotation. He should be made to realize that connotation is the feeling a word gives, above and beyond the dictionary meaning. Because some words stir the emotions and constitute a powerful weapon in the hands of a skilled writer, the student should try to achieve a certain proficiency in this area. In an article that he is reading where one speaker burbles and another asserts, it should be obvious to the student that the author is trying to arouse different emotional responses in him.

Every conscientious writer, and this includes students, must give conscious attention to the connotative value of his vocabulary. He should make every effort to use words not only to reveal his meaning most clearly, but also to present it in the most pleasing form.

Suggested Classroom Activities

1. Students can look into advertising, political speeches, propaganda, and other sources to find strong connotative words for class discussion.
2. They can compile lists of words that have unpleasant connotations for them and lists of words that have pleasant connotations.
3. They can write their own advertisements for products or services using connotative words to help make what they are offering attractive.
4. In two or three words they can describe the feelings that certain connotative words arouse in them. Use words such as: gooey, stiff-necked, homework, education, and book reports.
5. The student can practice describing people with favorable and unfavorable connotative words. For example:

FAVORABLE CONNOTATION	UNFAVORABLE CONNOTATION
thrifty	stingy
decisive	domineering
daring	foolish
heroic	foolhardy
clever	devious
active	mischievous
childlike	childish
devoted	overbearing
ambitious	ruthless
inquisitive	prying

6. The student should become aware that the connotations of such words as democracy, truth, beauty, and goodness are both vague and numerous. He should train himself to state specifically what he means when he uses them, or make sure that the context makes their meaning clear.

F. THE STUDY OF WORD GAMES

There is no more fascinating occupation than the playing of word games. The sole purpose is for the student to see that words can be fun and for him to exercise his verbal ingenuity. A few off moments of class time spent in this way should by no means be regarded as wasted. Students can be encouraged to devote part of their journals to games such as these that follow:

1. TOM SWIFTIES

The technique in this game is to match an adverb with an action and thus form a self-descriptive sentence.

EXAMPLES

"I'm getting fat," said Tom stoutly.
"Oh, what a sunburn I have!" she said heatedly.
"Mom, will you press my pants?" the boy said ironically.
"He's my little brother," he said kiddishly.
"My father lost all his hair at an early age," he said baldly.
"Take my picture," she said candidly.
"May I have another hot dog?" he said frankly.
"I broke my leg," said Tom lamely.
"There should be a better way to make coffee," she said instantly.
"Let's not dig that matter up again," he said gravely.
"They treat you like a prince," he said royally.

2. This game matches a familiar statement with an occupation.

EXAMPLES

"A stitch in time saves nine," said the doctor.
"I have a bad case of laryngitis," said the lawyer.
"I can't control my pupils," said the teacher.
"I always give my awl," said the shoemaker.
"That was a close shave," said the barber.
"I'm fed up with this," said the cook.
"You hit the nail on the head," said the carpenter.

3. In this sophisticated game known as the hink pink or the hinky pinky, it is necessary to think of two words that rhyme. Usually the first word will describe the second one. The name of the game depends upon how many syllables your two rhyming words have.

EXAMPLES

waves at sea would be an ocean motion
an indoor rodent would be a house mouse
food from the sea would be a fish dish
a nude bunny would be a bare hare
a bird keeper would be a tanager manager
beautiful jewels would be nice ice
a swimming menace would be a pool fool
a calf which has just been born would be a new moo

4. This word game could be called fractured geography. You begin with the abbreviation for a state. Now you pair it up with another word and create a familiar phrase.

EXAMPLES

Fountain, Penn.
High, Mass.
Iron, Ore.
Car, Wash.

Terribly, Ill.
Come, Minn.
Bitter, Ind.
Income, Tex.

5. In this final game you ignore Webster's dictionary and create words of your own by combining two other words.

EXAMPLES

growerful	(great and powerful)
grorious	(grand and glorious)
flubs	(flowers and shrubs)
fantabulous	(fantastic and fabulous)
stumendous	(stupendous and tremendous)
grominous	(grim and ominous)
sapper	(salt and pepper)
shocks	(shoes and socks)

CONCLUSION

There are no short cuts to word power. A good vocabulary is the product of years of serious reading, of listening to intelligent talk, and of seeking to speak and write forcefully and clearly. This does not imply that devices and methods for vocabulary building, as outlined in this curriculum guide, are not of value, but it does indicate that acquiring an expressive and meaningful vocabulary is inseparable from acquiring an education. This of course should be the major theme in the study of words for composition. For after all composition, both oral and written, is the expression of the sum total of a human being.

X. ORAL COMPOSITION

OBJECTIVES

The student will:

learn to improve his skill in collecting and assembling material for oral presentation.

develop techniques for organizing, preparing, and presenting oral reports.

become familiar with various sources of information such as Webster's Third New International Dictionary, World Almanac and Book of Facts, Rand-McNally Atlas, Bartlett's Dictionary of Familiar Quotations, Larousse Encyclopedia of Mythology, Information Please Almanac, and the various other sets of encyclopedias.

become proficient in the various skills of using an encyclopedia, such as the use of guide words, the index, taking notes, making an outline, and the recording of sources for convenience in verifying or relocating information.

learn the characteristics of the various group discussion techniques.

understand that good listening skills are an essential part of oral composition and will develop techniques for improving their own.

Background

In the study of oral composition the teacher and the students should be guided by the fact that spoken language preceded written language and that the ideal is not to speak as we write, but rather the reverse. Oral composition should be considered as an important phase of language, per se, and of an immensely utilitarian nature. Each student is going to be called upon many times during his school career and in later life to take part in discussions, panels, and meetings. His success in these vital democratic processes will depend to a great degree upon the training that he receives during his school years.

The student will be called upon more often to participate in group activities rather than to deliver oral reports individually so that more emphasis should be placed on the discussion activity.

It should be impressed upon the student that the group discussion activities require as much preparation as the individual presentations if any meaningful or significant conclusions or solutions to problems are to be reached.

The student should understand that listening skills are an essential part of discussion activities and are the other side of the coin, so to speak. In short, the teacher can hardly place emphasis on oral composition if he does not simultaneously stress the importance of good listening. The two are inseparable.

To derive the maximum benefit from this study the student must always have before him a set of standards for oral reports, discussions, and for his role as a good listener. Suggested lists of standards will be found in this section of the guide. The actual standards used in any given classroom should be worked out cooperatively between the teacher and the students. Students should record these sets of standards in their journals and refer to them frequently until they become automatic in their observance.

THE ORAL REPORT

The two major factors that the student has to be concerned with are planning the talk and presenting it. In the planning stage he should bear in mind the following suggestions.

1. He should learn to select a subject that will not only be of interest to him but to his intended audience. He should set up a definite purpose or reason for talking about it. His talk may be to inform, to educate, to entertain, to move people to take action, or a combination of these factors.

2. He should plan a short introduction in which he tells what he is going to talk about in such a way that he arouses the curiosity of his audience and makes them want to hear more. This can be done by asking a provocative question, giving a quotation, or relating a brief anecdote.

3. The student should next plan the body of his report. This is the most substantial part and should include all the experiences, facts, examples, ideas, and visual aids that he will use to inform his listeners and to serve the purpose that he established in step one.

   This means that he must select his material with the utmost discrimination. Anything that does not pertain to his subject or bear on his purpose must be ruthlessly excluded no matter how interesting it is. In doing his research he should:

   a. Take only a few brief notes in his own words and make certain that they meet the above two tests of applicability.

   b. Record each note on a separate slip of paper or on a small card.

c. Write the source of his information below the note or on the back of the paper in case he has to refer to his source again or if he has to defend his facts.

d. Be on the alert for any visual material that he can use to illustrate his talk.

e. Review his notes and number them in the order in which he plans to use them. At this point he may decide to discard some information or he may decide to do further research.

4. In the final step he will plan a conclusion for his report. It should be short, vivid, and forceful. It should give the audience something to remember and to think about. The actual wording of the conclusion should be thought out with the greatest care.

Note: Even though he is preparing an oral report, the student should be instructed to write out his introduction and conclusion in full. These two parts of the report are so vital that he should not leave them to chance.

In the pre-presentation and presentation stages the student may well benefit from the following suggestions:

1. If it is possible and if there is time, he should tape his talk just as he intends to present it. This will automatically lead to a number of improvements as he places himself in the position of his audience.

2. He should rehearse his talk several or more times before a few friends or classmates. They will undoubtedly be able to offer helpful suggestions.

3. In delivering his talk he should speak in a sincere and natural manner, using gestures only as they come naturally to him. He should be instructed to avoid the use of any artificial devices to sway his audience. In short, he should be himself.

4. He should talk slowly and distinctly.

5. He should refer to his notes when necessary, but should be cautioned against reading his talk or trying to deliver it from memory, word for word.

6. He should learn to deliver a talk with a positive attitude, confident that that he has prepared his materially thoroughly. He should expect to succeed and he will.

SUGGESTED GUIDE FOR ORAL REPORTS

- Are you reasonably certain that your subject will interest your audience as well as yourself?
- Have you limited your subject to what you can reasonably cover in a single report?
- Have you taken careful notes but in your own words?
- Have you been selective and discriminating in the details that you have chosen to use?
- Have you determined the best order of presentation for your details?
- Have you planned your introduction to inform your audience of your subject and to capture their interest right from the start?
- Have you planned a good concluding sentence or paragraph to wrap up your report neatly?
- Have you practiced and rehearsed your presentation until it is as free of error as you can make it?

DISCUSSION ACTIVITIES

The English classroom should lend itself admirably to the stimulation of discussion. There is much to talk about in the areas of literature, language, and composition. There are important school issues, political happenings, personal affairs, books, movies and television, programs to occupy the interest of the students. All that remains is for the student to be introduced to the various formats for discussion.

During his middle school years the student should have practice in and become familiar with the following elements of discussion and their characteristics:

1. Selecting a Format

    a. The discussion, though similar to a conversation, is different in that it usually has a clearly defined purpose such as helping to make a decision or solve a problem.

    b. The panel discussion, which consists of a small group of people who discuss different aspects of a subject to arouse the interest of the larger group. The topic is chosen well in advance so that panel members have time to do special research. They may also discuss the topic briefly beforehand to make sure different points of view are brought out.

A panel always has a chairman or leader, who introduces the subject, calls on the different speakers, and stimulates the discussion when it obviously is lagging. The other members of the panel may also ask questions of each other.

A panel discussion is generally presented before an audience. After the panel has discussed a subject, the meeting is opened up to the audience at large for further comments or questions. The typical English classroom presents an ideal situation for this type of activity.

At the conclusion of the program the chairman usually makes a summary of the proceedings.

Acting as panel leader should be a stimulating experience for certain students as they come to realize the intricacies of the task. The leader has to be a fair and open-minded individual. He has to be able to draw the members of the panel out by skillful questioning. He must be firm with those who try to monopolize the discussion. He must have a logical and comprehensive turn of mind if he is to be able to present a summary of the entire proceedings at the end.

c. The symposium is similar to the panel except that symposium members give well-prepared short speeches presenting different viewpoints. After the speeches the moderator invites general class discussion.

d. The interview can be used as an effective vehicle in the classroom. One or more experts can be invited to take part in a discussion. An interview presented before the class can stimulate a good discussion. Several students can be selected as an interviewing team while other students serve as "experts."

Students should become aware that much preparation goes into the conducting of a successful interview. They must learn to collect all the information possible about a subject before the interview. They must plan major questions in advance. They must learn the knack of encouraging people to talk, and they must learn to refrain from arguing with the person being interviewed.

2. Selecting a Topic for Discussion

The student should consider several factors in the choice of a topic.

a. The topic should be specific. A topic such as The United Nations would be far too broad for class discussion.

b. The topic should be timely to ensure interest.

c. Information on the topic should be readily available.

d. The topic should be one that admits different points of view.

e. The topic should be one on which students can get facts.

3. Preparing for the Discussion

a. The topic or problem should be defined very carefully in the student's mind.

b. Students should secure all the information they can from any available source.

c. They should form some tentative opinions and think about some possible solutions to a problem.

d. They should come to the discussion prepared to listen, speak, and learn. They should be receptive to the ideas of others in the group.

4. Discussing the Topic or Problem

After a panel, symposium, interview, or following brief remarks by a capable moderator, the entire class should be involved in the discussion. Students may take part by asking questions and making comments.

Note: In a large class there is hardly sufficient time for all class members to take part. To remedy this situation the students can be divided into cluster groups of five or six. These groups can discuss the matter in question among themselves and then their individual chairmen can report to the larger group. In this way each student can have an opportunity to become actively involved in the broader discussion.

SUGGESTED GUIDE FOR DISCUSSION

- Be prepared to talk intelligently about the subject by being adequately prepared.
- Restrict your talk to the topic of the discussion.
- Listen attentively to the ideas of every speaker.
- Don't take more than your fair share of time.
- Show each speaker courtesy by not interrupting him.
- Respect everyone's right to think and feel as he does, even though you violently disagree with him.

LISTENING SKILLS

Since an extremely large part of student learning comes to him through his auditory sense, it is essential that he train himself to be a good listener. The student should realize that he can listen about four times as fast as a speaker can speak. To listen intelligently then, he must learn to use this extra time in picking out the main ideas of the speaker's talk, in judging the value of these ideas, and seeing how they fit in with the ideas that he already has. These skills take time and constant practice. The student can become proficient in good listening if he adopts the following techniques:

1. He should get ready to listen by tuning in on the topic or subject beforehand. He should learn as much as he can about it. He should formulate some questions in his own mind that he feels might be answered in the speaker's talk. The student should train himself not to be distracted too long by the superficialities of the speaker's manner of dress and appearance, always keeping uppermost in his mind that the important think is what the speaker has to say.

2. He should train himself to listen for the main ideas, deciding as soon as possible the chief point that the speaker is trying to make. This will give him a good strong hook on which to hang all the other ideas. Next, he should learn to pick out these supporting ideas selectively, since it will be impossible for him to remember every detail.

3. He should learn to listen critically. At the same time he should be trying to unravel the outline that the speaker has in mind. By paying close attention to the examples and illustrations that the speaker uses to illustrate his points, the student can hopefully figure out the speaker's rationale.

4. Finally, the student should train himself to listen responsively. He should give his full attention to the speaker and should avoid any distracting gestures or acts. Above all, he should remember that good listening is active not passive.

SUGGESTED GUIDE FOR LISTENING

- Since the speaker usually begins with a statement of his purpose, it is essential to start listening the moment he begins to speak.
- Give your complete attention to the speaker.
- Think about the ideas that you are listening to rather than allowing your mind to wander aimlessly.
- Try to distinguish the main ideas from the supporting details.
- Listen for details or ideas or illustrations that support the main ideas.
- Take brief notes if you can do so without losing your train of thought.

SUGGESTED CLASSROOM ACTIVITIES

1. **Students may select letters to the editor in their newspapers and bring them in for discussion or for individual oral response.**
2. **Much material of a controversial nature could be culled from the news media over a period of several days and then be used as source material for a panel discussion or a debate.**
3. **Students could make a collection of the big news stories of the week and then on Friday make an oral presentation: Highlights of the Week in Review.**
4. **Using the classified ads as a basis, students could conduct job interviews.**
5. **Students could interview one another with the purpose of writing a feature story.**
6. **Students could condense the news of the day into a five or ten minute oral presentation.**
7. **Students could discuss the book reviews in the Sunday editions to see how they compare to their own book reports.**
8. **In narration opportunities could be provided for students to tell true or imaginary stories or to recount stories from literature.**
9. **In description students could describe a lost pet, watch, or billfold. They could also describe a hobby, a classmate, or a visitor.**
10. **In exposition they could explain how to play a favorite game, how to make something, or how to perform some more or less complicated process. They can compare and contrast ideas or give a critical analysis of a book or newspaper, an editorial, or a government policy.**
11. **To develop listening skills, the students can take notes as you read a short selection. They can check their progress by trying to answer questions based on the reading.**
12. **Students could pair off. One would read a brief paragraph to the other while the latter takes notes and then tries to repeat back the substance of the paragraph. Then the partners could exchange roles.**

XI. MECHANICS FOR COMPOSITION

Background

The student should become aware that punctuation is the most important single device for making things easier to read. It should be stressed that in oral composition we use a system of shorter or longer pauses between words to join or separate our ideas, and we raise or lower our voices to show casual and emphatic relationships. In other words, we make ourselves understood not only by words but also by pauses and by stress or pitch. They should understand that punctuation is a system whereby we get our pauses and stresses down on paper, and that it is an indispensable factor of good writing.

Capitalization and punctuation are purely mechanical elements , but the teacher must resist the temptation to teach them in a mechanical way. They must be taught for the most part in relation to the needs and interests of the students, and constant reference should be made to the application of principles in the student's own writing. The text should be used chiefly as a guide.

The major objective in the teaching of the mechanics of composition should be to make the student aware that capital letters and punctuation marks are invaluable signals that help the reader understand thoughts expressed in writing. Secondly, the student should achieve an increasing proficiency in their use, and by the time he has finished the middle grades, he should have come close to mastery of them all.

The following principles cover the whole gamut of mechanics and are merely intended as a source of ready reference for the teacher. Many of the principles have been studied by the student in the lower grades and will only have to be briefly reviewed. Some are more sophisticated and will require more concentrated teaching.

A. THE USE OF CAPITAL LETTERS

1. Capitalize the first word in a sentence.

Note: If an interjection is followed by an exclamation point, capitalize the first word in the following sentence:

Gosh! That's a weird story!

If an interjection is followed by a comma, do not capitalize the first word in the continuing sentence:

Gosh, that's a weird story!

2. Capitalize the first word in every verse of poetry.

Sweet and low, sweet and low,
    Wind of the western sea,
Low, low, breathe and blow,
    Wind of the western sea!

3. Capitalize the first word in a direct quotation.

4. Capitalize the words I and O.

5. Capitalize proper nouns that name places. Do not capitalize the article the unless it is part of the name.

The Hague
the Baltic Sea

6. Capitalize proper nouns naming races, nationalities, and religions.

American
Methodist
Indian

Semite
Moslem
Greek

7. Capitalize proper nouns naming schools, churches, companies, and other organizations, Do not capitalize prepositions or conjunctions.

Federal Communications Commission
Mass. College of Pharmacy

8. Capitalize proper nouns naming persons.

9. Capitalize proper nouns referring to the Deity.

10. Capitalize proper nouns naming days, months, and holidays.

11. Capitalize proper nouns naming historical events.

12. Capitalize titles of books and other publications.

Note: Capitalize the first word of a title even if it is a, the, or of. If one of these words appears internally in the title, it is not capitalized.

The Time of his Life

13. Capitalize proper adjectives.

B. THE USE OF END MARKS

14. The period follows a declarative sentence.

15. The period follows an imperative sentence.

16. The period follows an abbreviation.

17. The period follows initials.

18. The question mark follows an interrogative sentence.

19. The exclamation point follows an interjection or an exclamatory sentence.

C. THE USE OF THE COMMA

20. In addresses

21. In dates

22. After the initial words yes and no

23. To separate too from the rest of the sentence

24. To separate a name in direct address

25. To set off an appositive from the rest of the sentence

The Bunker Hill Monument, one of Boston's historical sites, is over two hundred feet high.

Note: If an appositive is a single word, the comma may be omitted:

My friend Frank

26. To set off parenthetical expressions

He was, to say the least, greatly disturbed.
As usual, of course, she was late.

27. To follow the first clause in a compound or complex sentence

Although the tree appeared delicate, it withstood the ravages of the hurricane.

Note: If the sentence is short, the comma is usually omitted.

Sit down while I get the tea.

28. To separate nonrestrictive words, phrases, and clauses from the words they modify

Two strange gentlemen, suspicious and frightening
A scream, somewhere in the building, aroused the tenants.

29. To separate the parts in a series of words, phrases, or clauses

D. THE USE OF THE APOSTROPHE

30. To indicate possession:

    a. Add an apostrophe and s to a singular noun.

    the book's message

    b. Add only an apostrophe to a plural noun ending in s.

    many doctors' opinions

    c. Add an apostrophe and s to a plural noun not ending in s.

    the children's toys

    d. Add the apostrophe and an s to the last word of compound word.

    mother-in-law's visit

31. To indicate joint ownership

    a. Add just one apostrophe and s.

    Bob and Mary's gift

32. To show separate ownership

    a. Add an apostrophe and an s to each name.

    Jim's and Jack's boats

33. To replace letters omitted in a contraction

34. To replace numbers omitted from dates:

    '66 1968 -'69

35. To form the plural of letters, numbers, and signs:

    b's 30's xyz's

E. THE USE OF QUOTATION MARKS

36. To enclose direct quotations

37. To enclose the titles of books, newspapers, magazines, and the like

F. THE USE OF MINOR STOP MARKS

THE COLON

38. To indicate that a list of things is to follow

39. To follow the salutation of a business letter

THE SEMICOLON

40. To separate the main clauses of a compound sentence if there are no conjuctions like and, or, or but.

41. To separate the main clauses of a long compound sentence

THE HYPHEN

42. To connect a word that divides at the end of a line

43. To join the parts of a compound word

THE DASH

44. To show interruption of thought or construction

45. To indicate the termination of a summary sentence:

> **To finish his schooling, to enter the medical profession, to raise a family--these were his goals in life.**

XII. THE USE OF THE NEWSPAPER IN THE STUDY OF COMPOSITION

Background

The use of the daily newspaper in the classroom can be a most effective way for the teacher and students to implement many of the phases of composition study. The newspaper is ideally suited for this purpose because of its broad applicability and its timeliness. It may well furnish the transition between the student's home environment and the classroom and serve as a motivational factor in that it speaks of the human experience with which the student is familiar.

From an academic standpoint the newspaper contains most of the literary forms in use today. Many fine examples of description, narration, and elementary persuasion may readily be culled from its pages. The student may use these sources to better understand the forms of composition and to improve his skills of organization and expression.

Some of the many ways that the newspaper can be used in the classroom follow , The student should:

- develop critical thinking
- understand the sequence of events
- increase word power
- learn to write objectively
- develop basic research
- understand literary types such as poetry, essay, short story, narrative, and description
- improve speaking skills through the use of editorial content for discussion activities
- increase understanding of the denotation and connotation of words
- discover the various nuances of meaning that words have
- improve listening skills
- study propaganda devices such as name calling, glittering generalities, distortion, innuendo, etc.
- study cliches
- study different levels of usage of words

- **study skillful use of figures of speech such as simile and metaphor**
- **study main ideas through the use of headlines and subheads**
- **make titles for pictures**
- **use pictures and photographs for practice in observation and in the writing of descriptive and narrative paragraphs**
- **use cartoons as idea stimulators**
- **practice outlining through the use of book reviews and news stories**
- **use news stories as the basis for creative writing**
- **use the "Letters to the Editor" column as a basis for the study of letter writing**
- **write letters to the newspaper in response to some of the printed letters**
- **write letters applying for a job in response to a classified advertisement**
- **collect and study samples of effective writing.**

SUGGESTED TEXTS FOR COMPOSITION

ADVENTURES IN LITERATURE SERIES   Classic Ed. (Har. Br.)   1968

Adventures for Readers,	Book I	Grade 7
Adventures for Readers,	Book II	Grade 8
Adventures in Reading		Grade 9

Grade level: Average, above average
Format: excellent
Photographs, illustrations, cartoons
Reproductions of famous art works: numerous selections extremely well done, color reproduction superior, grouped according to types, excellent for stimulating ideas in writing
Integration among composition, literature, and art: very good
Further integration in Reading/Writing Workshop, q. v.

AMERICA READS SERIES   Scott, Foresman and Co.   1967

Projection in Literature	Grade 7
Counterpoint in Literature	Grade 8
Outlooks Through Literature	Grade 9

Grade level: average, above average
Format: excellent
Illustrations in color are well done
Composition Guide section at back of book: based upon, related to, and grows from literature selections. Models and ex.
Handbook of literary terms with cross references

THE CHRISTIANSEN RHETORIC PROGRAM   Harper and Row

Grade level: above average
The program is integrated and sequential. The student works with sentences only until he reaches the section of paragraphs, so that all the problems that beset the beginning writer are not encountered at first.

> "It is a course in composition based on modern grammar, the two integrated in a way that is original and unique. It is a course in composition, but a course in composition based on the practice of professional writers of unquestioned literary merit. The insight it gives into style helps make the close study of literature possible."

Composition   Educational Pub. Service

Grade level: above average
Approach: tends to be deductive
Literature examples: excellent
Assumes generally that reading is the best preparation for good writing. Intended as a comparison to Warriner's English Grammar and Composition

Composition: Models and Exercises Grades 7, 8, and 9 (Har. Br.) 1966

Grade level: average and above average
Models: excellent literary examples
Exercises: thoughtfully prepared; generally meaningful to student's everyday life.
Integration with literature: excellent

COMPOSITION THROUGH LITERATURE SERIES A, B, and C or 7, 8, and 9 1967

Grade level: approx. 2 years below level indicated
Integration with literature and language: excellent
Format: large print; Book A, very large
Literature: Some selections decidedly elementary in subject matter; others, fair to good

ENGLISH COMPOSITION SERIES Grades 6, 7, I and 8 Har. Br. (Warriner) 1969

Companion to Composition: Models and Exercises

Grade level: average and above average
Handbook of grammar: traditional approach
Distinguishes grammar from usage
Separate section for composition
Major advantages: grammar, usage, mechanics and composition all under same cover for quick reference

ENGLISH WRITING PATTERNS SERIES Grades 6, 7, 8, and 9 Singer 1968 (paperback)

Grade level: slower groups; however, would be most useful as an adjunct to intensive sensory preception
Emphasis:
1. upon spoken language: "seeing good written English and hearing the sound of good written English are mutually reinforcing."
2. "Neat handwriting and good spelling are important parts of good written English."

Every writing task is intended to provide the student with successful experiences
Approach: inductive

GUIDE TO MODERN ENGLISH SERIES Grades 7 and 8 Scott, Foresman 1968

Grade level: average and above average
Integration with grammar and usage
Approach: grammar, structural composition, inductive
Exercises: ample and well done
Good section on parliamentary procedure
Emphasis:
1. Letter writing sections somewhat longer than many others
2. More attention to grammar and composition

A LINGUISTIC APPROACH TO WRITING SERIES 1 and 2 (probably 7 and 8)
(paperback) Noble and Noble 1967

Exploration 1
Exploration 2: Experimental edition
Grade level: average and above average
Approach: more emphasis upon grammar (structural) than composition

MACMILLAN ENGLISH SERIES Books 6, 7, 8 and 9 Macmillan 1967

Grade level: average and above average
Illustrations and photographs: occasional entries in Books 6, 7, and 8
Approach: linguistic; structural grammar
Emphasis: composition
Integration of composition and language: well done

MODERN COMPOSITION SERIES Books 1, 2, and 3 Holt, Rinehart 1969

Grade level: average and above average
"A complete course: grammar, usage, writing and speaking."
Integration of above: excellent
Models: included where necessary
Exercises: a moderate number
Approach: traditional grammar; tends to be somewhat deductive

NEW APPROACHES TO LANGUAGE AND COMPOSITION SERIES Books 7 and 8
Laidlaw Bros. 1969 (Bk. 9 now being field tested)

Grade level: average, above average and advanced
Format: good
Approach: linguistic; transformational grammar
Models: a wealth of good excerpts
Integration of language and composition: complete and well done
For Grade 6: suggest English (Language, Linguistics, Composition)

THE OREGON CURRICULUM SERIES, A Sequential Program in English
Holt, Rinehart (1968)

Language/Rhetoric	I	Grade 7
Literature	I	Grade 7
Language/Rhetoric	II	Grade 8
Literature	II	Grade 8

Grade level: Book I, average-above average
Book II, above average-superior
Format: excellent
Reproductions of famous art pieces: superior
Some photographs in Book I, Language/Rhetoric
Integration of rhetoric (composition) language, literature and art: superior

Approach: linguistic, transformational grammar
Distinguishes grammar from usage

A PROGRAMMED APPROACH TO WRITING, I and II Ginn (1964) paperback

"The materials were developed as a part of the Yale Project in Composition..." "The student is led, through programmed exercises, to carry out the acts of thinking that one must carry out if he is to write well."

Grade level: average-above average
Approach: inductive
Emphasis: student moves at his own pace

READING/WRITING WORKSHOP SERIES, Grade 7, 8, 9 Har. Br. (1968)

Prepared in conjunction Harcourt, Brace's Classic Edition of Adventures in Literature Series, but suitable for independent use.

Grade level: average-above average
Emphasis: Grades 7 and 8: narration and description, sensory details some exposition
Grade 9: less narration and description, more exposition
Reading selections: excellent
No specific correlation with grammar

THE ROBERTS ENGLISH SERIES Grades 6, 7, 8, and 9 Har. Br. (1967)

Grade level: average-above average
Approach: linguistic; transformational grammar;
Integration of composition, literature, and language: excellent and complete

Simplicity in Music Appreciation, A Program for Cultural Correlation, (1965)
McLaughlin and Reilly Co., Pub.

Useful for teachers
Contains summaries of historical, political, social, artistic, and scientific movements and events accompanying the lives of composers.

Meet the Arts, Produced by WGBH-TV, Boston, Mass.
Available from: The 21-Inch Classroom
120 Boylston Street
Boston, Mass. 02116

A guide: Integrates dance, music, paintings, graphics, theater, architecture, sculpture, photography, with literature
Excellent source of composition material

OUR LANGUAGE SERIES, Grades 6, 7, and 8 American Bk. Co. (1966)

Grade level: average-above average
Approach: inductive; linguistic; structural grammar
Exercises: ample
Emphasis: language, some composition

MODERN GRAMMAR AND COMPOSITION SERIES, Grade 9 American Bk. Co. (1967)

Grade level: average-above average
Approach: inductive; linguistic; structural grammar with a traditional setting
Emphasis: integration of grammar and composition
Exercises: ample

Stop, Look and Write, Effective Writing Through Pictures paperback Bantam (1964)

"Teaches the art of creative observation, the key to all original and effective writing."
Grade level: any level from below-average to above
Emphasis: sensory perception and writing through photographs

THE NEW ENGLISH SERIES, Holt, Rinehart (1967)

Discovering Your Language	Grade 7
The Uses of Language	Grade 8
Exploring Your Language	Grade 9

Grade level: average - above average
Approach: structural grammar;
Close integration of literature, language, and composition
Photographs and illustrations: numerous
Format: well done

Writing by Patterns Knopf (1968)

"This book is based on the conviction that the most important linguistic structure in all writing activity is the sentence, and that the sentence is best understood when analyzed according to pattern." Another assumption is that, "Mediocrity in writing is boring, just as it is anywhere else."
Grade level: Grade 9; highly motivated
Approach: linguistic; transformational grammar
Exercises: rich in material

Writing: Unit-Lessons in Composition Ginn (1964)

Grade level: probably either grade 8 or grade 9; average
Approach: composition based upon excellent literary examples; each of 25 chapters is a lesson centering on a single writing skill or technique.